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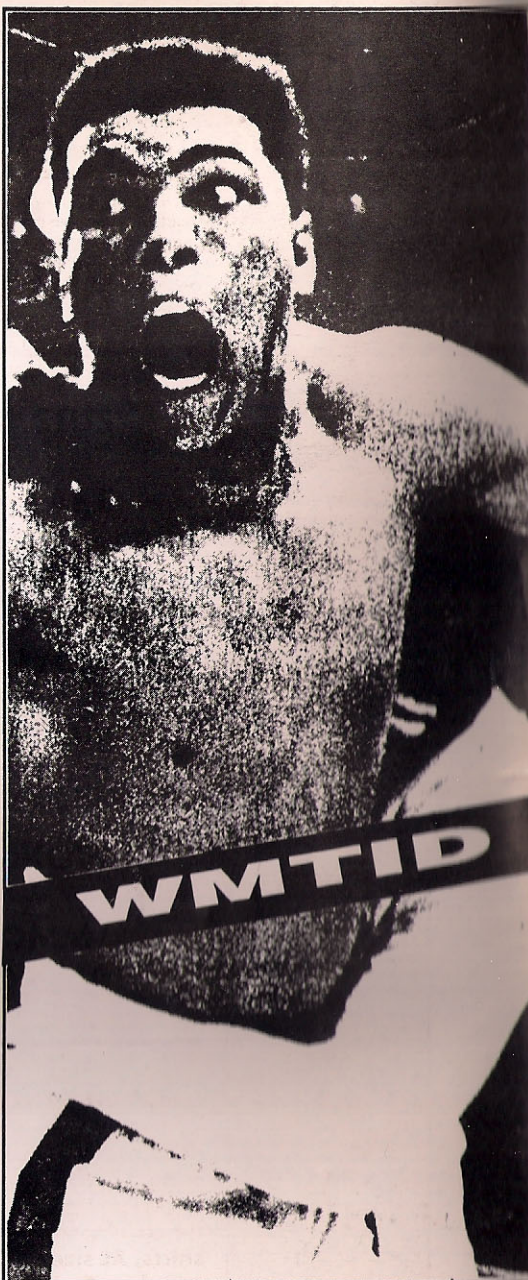
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December 1991

# ABSTRACT

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Ending the year with a bang, courtesy of Richard Rouska's assaulting cover art, this issue sees us through our first year and on the way to a united 1992.

The initial circle is now complete, this being the fourth instalment of Music From The Empty Quarter. The twelve months between Zero and Three has seen us experiment within the framework we originally set ourselves. A solid set of columns and features has emerged, gauged in response from a burgeoning readership. Of course we'll continue to expand, clarify and generally set greater goals over the next decade, but we'll need your help. Which is why we have included a questionnaire for you to peruse over the Xmas period. If you'd kindly return your opinions to us, you may even win some free gear!

And we listen! Due to a barrage of requests from the last Abstract, we will now not be erupting to A4 size. So many of you seemed against the switch, we had to re-think. As a result, instead of extra being spent on a size increase, we'll gradually use better quality materials, i.e. as time passes, more and more of each issue will use glossy paper. From there the logical step is to introduce some colour, but you'll have to persuade a lot more of your friends to buy a copy, rather than reading yours!

This last quarter of '91 continues an ever-growthful format and now introduces a new, regular feature, the Onslaught column. As the areas of thrash and grunge guitar move ever closer to the electro-industrial fields, we figured it was time to embrace the likes of Godflesh and Terminal Cheesecake into The Empty Quarter.

For those of you who want to contact any of the stars, bands or labels we've so far included within these pages, we're compiling a complete list of all. "I need not here, therefore, weary the reader at the outset with a catalogue of names, but I would invite him (or her) to study the appendices with diligence if he (or she) would have a proper understanding of the mysterious Empty Quarter..." If you'd like a copy send an SAE or 2 x IRC's, or you won't get one. And be patient, these will not be sent with orders.

Not a lot more to say really, except our huge apologies to both Susan Jennings, whose name we left off the cover credits of Issue Two and to David Jackman, who is NOT Richard Rupenus - they are two people! Of course to close, we must thank everyone who's contributed and helped out in any way and give special thanks to all our readers and distributors. Wishing you festive tidings and all that bollocks, see you in February, with the first of five issues for the new year.

## LIMITED T-SHIRT OFFER & WMTID EXCLUSIVE!

We have now produced the first, of what we hope will be a series of limited edition T-shirts. TEQ001 will feature the cover design of this issue, of which there will only be 100 made. These are printed on quality white, long-sleeved shirts, XL size (and they are BIG!). Price is £10.00, plus our usual postage and packing rates, but hurry, hurry, hurry!

WMTID have kindly put together an exclusive cassette for us. For more details see advertisement opposite. Price is £4.00, plus our usual Postage & Packing rates.



# COIL *Interviewed by* **NAKED**



Unique amongst the varied souls that inhabit The Empty Quarter, those who we describe as 'experimental', 'industrial', or many other unsatisfactory tags that attempt to describe the intangible, Coil's music has that certain special quality that makes it shine.

Since the first tentative beginnings following the split with PTV, best encapsulated by the track *Homage To Sewage* on *Third Mind's Life At The Top* LP and the *How To Destroy Angels* single-sided album on Laylah, Coil have developed before our very eyes, twisting and turning into the tortured shapes of *Scatology*, the operatic *Horse Rotorvator*, numerous compilations, collaborations such as *Nightmare Culture* with Current 93 and soundtracks like the criminally rejected music for Clive Barker's *Hellraiser*.

Each release packed in a number of different sleeves and formats, all bearing the Coil stamp of quality and attention to detail. To the Coil collector they frustratingly reissue everything in new packaging, different mixes, completely new versions. Why still stand still when you can dance?

And now? Love's *Secret Domain* is probably the best yet. A whirling, seductive elixir, an alchemical mix of magical proportions with standout contributions from long time ally Marc Almond and flanked on either side by the *Windowpane* and *Snow EP's* - 1991 sees Coil making a stab at getting across to a wider audience. It was with this in mind that I found myself in the really rather nice (Well, what did you expect, a blood soaked dungeon?) house that Peter Christopherson (aka Sleazy) and Geoff Rushton (aka various names depending on the phases of the moon) share in a leafy, suburban Chiswick ("It's nice to have somewhere to come back to", Peter) sipping a rather instant tasting coffee and watching Peter attempting to tune in his new video machine, a contraption that seemed to consist largely of buttons, but boasted a remote control eject feature!

NAKED: Maybe you should adjust it so it fires the cassette back at you? Then you wouldn't have to get up at all.

PETER: Good idea, maybe I'll patent it.

NAKED: With Love's *Secret Domain* I sense you are aiming for a new audience. The LP did get into the indie charts, so does this mean the Coil audience has changed now?

GEOFF: I'm not sure if the chart represents anything really, we were higher in the chart that represents The Chain With No Name shops. I think we have worked on having a firm foundation and that has expanded considerably, especially in Europe, England's dead though. We have problems because we don't tour as a group and we don't do in-store promotions, we hardly ever get it together to do T-shirts and we don't get played on the radio. If we did all those things then we would keep in the charts a bit longer.

N: So does using a promotion company, as you did for this LP, help at all?

G: Well, we're not completely happy with them, but then they are up against it with Coil. It's difficult to break through here as the independent scene has become this industry where you have to court the right people and get your album hooked up as The Chain With No Name's album of the month at least six months in advance. We can't be bothered with all of that. Maybe we just don't want to play the game anymore?

N: Surely that's just England, you do better in Europe, don't you?

G: Yes, it is fair to say we do a LOT better in Europe. Basically that's just because we have been going for ten years now and it's a bad time for us.

N: In what way?

G: Well, the perception is that we should either split up, or have a really massive media push or we'll end up like Cabaret Voltaire - just ticking along. People seem to get resentful if you've been going for ten years.

P: There's also this attitude in England that you can only be interested in things that are moving.

G: Yes, it is very much geared towards the 'new thing' at the moment.

N: Fashion oriented you mean?

G: Well, it's certainly got very much more that way inclined, whereas before some group would come along and you'd go and see them regardless of their status. That way groups were free to have a more interesting, harder profile.

N: Do you think it's just that people are less open-minded here than in mainland Europe?

G: It's less polarised than over here. The charts do go up and furiously down here, but I'm sure we'll last a lot longer than most of the groups around at the moment.

N: Is that what you're aiming for, longevity?

G: Well, let's say we work at not disappearing. Though we sometimes feel like disappearing too!

N: Coil has a certain feel that is hard to specify. You have to seek it rather than have it thrust in your face.

P: We aim at people who take the trouble to investigate things that are a bit obscure. Whether they live in Houston, Brazil, Israel, or whatever - they'll find us. We don't want people to buy it simply because it's been promoted, we want people to research.

N: The *Snow EP* is certainly a more 'commercial' sound though - almost dance really?

G: It dovetails a lot more into what's going on 'out there', rather than what we do which can be quite insular. We don't compromise anything we do though.

P: This is Coil, simply doing something different.

N: Do you listen to any of the acid house stuff?

G: We started doing ecstasy in 1987 and going to acid clubs when it started. We spent three years enjoying it rather than doing it.

N: To move onto a more contentious subject, I did notice that Love's *Secret Domain* also spells LSD. 'Snow' is also a euphemism for speed or coke. Intentional? Maybe there's a lot of black humour in Coil that people don't appreciate?

P: There is a lot of black humour in Coil and I'm sure some people do appreciate it. We always aim to do things at lots of different levels, with different things to hear, when you're off your face or not, or whatever frame of mind you're in. On a banal level it does spell out LSD.

N: What about *Snow*? I think of speed in connection with that.

P: I thought of that connection afterwards...

G: It has got a crystal on the front too.

N: Is Coil a New Age band then?

P: New Age amphetimaniacs, maybe.

G: You're allowed to mix things up anyway.

N: What about the rumoured mix/collaboration with Steve Stapleton?

G: Well, he's pretty mixed up already. He keeps coming over, then he disappears again.

N: I heard he lived in a tin hut in Ireland.

G: No, it's a really nice place actually, an old 16th Century cottage with goats and stuff. A National Trust place I think. There's a huge piece of land with rocks and poisonous thorns that if you tread on them you have to go to hospital. [Shows me a collection of gashes on his arms from the lethal vegetation]. I thought I had caught some fatal disease.

N: Do you like getting poisoned?

G: No, not really. What a weird thing to say!

N: Well, it was my clever journalistic lead in to ask you about sewers, shit and all the anal fixations you've had since *Scatology*. Tracks like *The Anal Staircase* and *Homage To Sewage*. You seem to keep coming back to this theme. You've even got an "I've been to Brighton Sewers" sticker in your window! What's so fascinating about shit?



P: We've always been interested...

G: Not so much of the 'we' here please.

P: ... in the real nature of what lies beneath the veneer. The way people actually are underneath. At the bottom [sic] of anything is the waste and the return to the land of nitrates.

G: It's more like a reincarnation - we all return to our roots.

P: [Adopts Neil, the Hippie voice] It's like 'nature grows the seeds, we sow the seeds', etc.

G: Actually there's just as many references to gold as shit in our records. It's an alchemical reference.

P: I don't think it's fair to focus just on the shit aspect. We are interested in all kinds of extreme behaviour of a spiritual or physical nature, so there are just as many references to death and decay as there are to the peaks of experience. We always strive to avoid the bland.

N: It's always interesting to go to one extreme or another.

P: So why not both?

G: It's not just music, we're dealing in art and we have to use symbols that mean something to everyone. On the sleeve design for Love's Secret Domain I gave Steve Stapleton - who did the design - a brief of what I wanted, like a skeleton and a shield. He took those ideas and surrealised them.

N: And a winged dick.

G: It's just an idea that I had. No other reason - just an image that I liked.

N: To move on to a different tack... Why did the music for Hellraiser never get used?

G: We dropped out because we were being compromised. I don't mind being compromised as long as we do it on our own terms, but both us and Clive Barker were being compromised and as this was his first feature, he allowed himself to be compromised. This was his big entrance to hollywood in a sense and we didn't fit into this project. We had a head on collision with them.

N: Would Coil make a movie of their own? Surely all movies have to be commercial and that makes everything about them commercial.

G: Not necessarily. Making a film is a lot different to making a record. When you make a commercial record there are all sorts of criteria that you have to abide by, whether you have the right kind of sound for the radio and all that stuff isn't necessarily the case with a film. There's a lot less of a narrow band. Take a film like Henry, Portrait Of A Serial Killer, that's a successful film, yet it's about a mass murderer. It only cost \$100,000 to do as well.

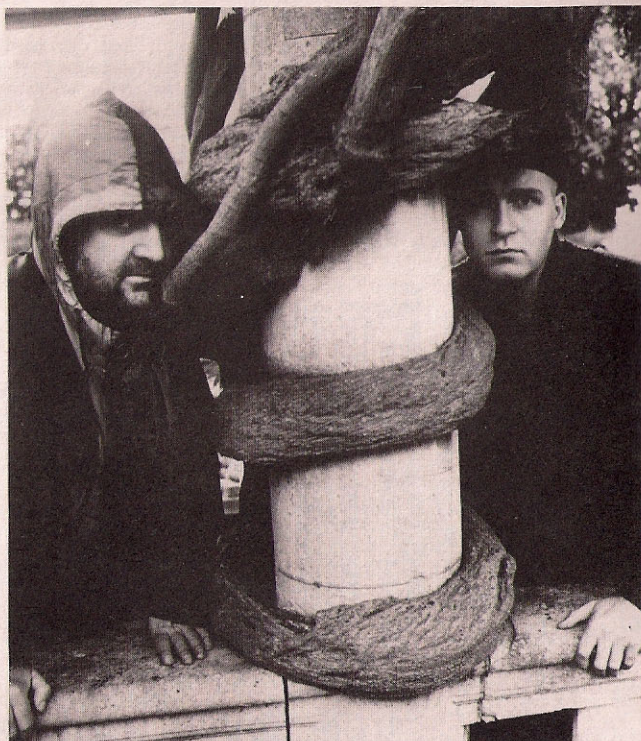
N: Surely that's the sort of sum you could get together to do your own film?

P: Can you lend me that?

N: You know what I mean. It's not that much to raise in film terms.

P: Well, I'm cautiously optimistic...

I would be more cautiously optimistic where Coil are concerned! Some of the topics we covered, such as the Nurse With Wound collaboration have already come to fruition, with recording having been completed as you read this. I've no doubt that the somewhat secretive plans for a film will also bear fruit. For music that is so wilfully perverse, focusing on the darker side of life, Coil are remarkably expressive about the reasoning behind the noises they create. Images of gold, power, dreams, thread through the records like a stream (of consciousness). Coil may well have entered into Love's Secret Domain and tasted The Snow, but there's a lot of exploration still to do and have no doubt, Coil are up to the job.



# AUTOPSIA

AUTOPSIA WAS FORMED IN 1980 BY R. MILINKOVIC, RESEARCHER OF FORBIDDEN IDEAS AND THOUGHTS. IN 1983, THE PROJECT WAS JOINED BY DUSAN DJORDJEVIC MILEVSNIC (PHILOSOPHER AND HISTORIAN OF ALCHEMY AND Gnosticism).

THE METAPHYSICAL, SPIRITUAL PREDECESSORS AND FOUNDERS OF AUTOPSIA ARE CASANOVA, KAFKA, MOZART, NIETZSCHE, JOHN DEE, ZOSIMOS OF PANOPLIS AND ALL KNOWN AND UNKNOWN LOST SOULS.

DURING ITS FIRST FIVE YEARS AUTOPSIA ORGANISED EXHIBITIONS: ECONOMY OF DEATH, ALVERNIA, ELECTRIC TOTEM, DEATH OF THE MACHINE, TWO CONCERTS IN LJUBLJANA AND BELGRADE, AND WHAT IS MOST IMPORTANT, SPENT HOURS IN STUDIO RESEARCHING NEW RECORDING TECHNIQUES. RECORDED MATERIALS HAD BEEN ISSUED ONLY IN A VERY SMALL NUMBER OF COPIES AND SENT TO FANATICS THROUGHOUT THE WORLD. THE CHARACTERISTIC WHICH MAKES THE AUTOPSIA PROJECT DIFFERENT FROM A SIMPLE "MAKING MUSIC/ART" CONCEPT, IS AUTHENTIC LIVING. WHAT DOES THAT REALLY MEAN? ONE LIVES AUTHENTICALLY WHO FULFILLS HIS VOCATION, HIS VITAL PROJECT, WHO DEVOTES, SUBMITS AND OBEYS HIMSELF TO THE NORM WHICH IMPOSES SUPERIOR BEHAVIOUR, CONSTANT DISCONTENT WITH SELF AND PRESENT SITUATION, WHO MAKES EFFORTS TO ACHIEVE A HIGHER IDEAL OF LIVING TO ACCEPT LIFE AS DISCIPLINE.

AUTOPSIA IS ACCEPTED BY A VERY SMALL NUMBER OF PEOPLE BECAUSE ITS DEATH CONCEPT IS TOO SHOCKING FOR THE MAJORITY. THE SUPERFICIAL LISTENER DOES NOT UNDERSTAND THAT IN WORKS OF AUTOPSIA, DEATH IS NOT A MERE EVENT IN THE EPOCH - TERROR OR GENOCIDE, CONFLICT AND DESTRUCTION - AT STAKE HERE IS EPOCH ITSELF. DEATH AS TIME, THE AGE OF ITS REIGN, DEATH FROM THE PERSPECTIVE OF THE METAPHYSICS OF FAITH AND KNOWLEDGE, WHICH OVERCOMES THE TOTALITY OF BEING.

IN 1988, STAALPLAAT OF AMSTERDAM ISSUED A TWELVE-INCH THE KNIFE WITH RECORDINGS FROM 1985 AND SOON AFTER ISSUED A CD DEATH IS THE MOTHER OF BEAUTY, FOR WHICH WOLFGANG GROENHART WROTE, "SOUNDTRACK OF A RUINED AND POSTHUMOUS WORLD, AROSE BY TEARING APART AND REPEATED BRINGING TOGETHER IN THE SPIRIT OF PATHOS AND OPTIMISM. MUSIC THAT SIMULTANEOUSLY EXISTS IN DIFFERENT SPACES AND TIMES - WITH NO BEGINNING AND NO END. THIS CD CAN BE EVERYTHING, IT ASKS FOR SPECIAL ATTENTION AND LOYALTY. THE IDEAL LISTENER WOULD BE ONE WHO WOULD DEVOTE TO IT HIS WHOLE LIFE. AS WAS SAID RUEFULLY OF WAGNER: AUTOPSIA SPOILS OUR TOLERANCE FOR THE OTHERS."

IN 1991, IN THE ELEVENTH YEAR OF EXISTENCE AND ACTIVITY OF AUTOPSIA, GYMNASTIC RECORDS ISSUES A CD, WOUND, A DOCUMENT OF EARLY ACOUSTIC AND TRANCE EXPERIMENTATION BY AUTOPSIA. AFTER THAT IN CO-OPERATION, HYPERION AND HYPNOBEAT, A CD PALLADIUM, WITH NEW RECORDINGS IS ISSUED, ALONG WITH A CD SINGLE REQUIEM POUR UN EMPIRE - PAGAN REMIX.

IN JUNE OF 1991, AUTOPSIA REMOVES ITS ACTIVITY TO PRAGUE, A TOWN THAT HAS ALWAYS BEEN A GREAT INSPIRATION TO THE GROUP. THEY ARE PREPARING NOW IN PRAGUE A BIG PROJECT - PARADIGM: PART 1 CASANOVA, PART 2 KAFKA, PART 3 MOZART AND THE IDEA OF THEIR FIRST CONCERT AFTER SEVEN YEARS IS VERY CLOSE TO ITS REALISATION.

AUTOPSIA OFFERS THE MODELS OF BEHAVIOUR. SUCH MODELS ARE APPARENTLY OPPOSITE TO THE MODELS OF NON-AESTHETIC BEHAVIOUR WHICH ARE DETERMINED AND FORCED ON OTHERS BY THOSE WHO CONTROL MEDIA AND SYSTEMS OF INFORMATION AND COMMUNICATION. A RECEPTION TO AUTOPSIA DEMANDS A HIGHLY DEVELOPED CULTURAL SCENE, WHICH IS CAPABLE OF INCLUDING DIFFERENT AND FREQUENTLY OPPOSITE PHENOMENONS. AUTOPSIA ARE AWARE THAT ITS CULTURAL SPACE CANNOT BE REFERENT TO NATIONAL OR TRADITIONAL TRAITS, BUT TO THE SYSTEMS OF CULTURAL CENTRES - MOSTLY EUROPEAN - WHOSE CULTURAL MATRIX HAS BEEN DEVELOPED FROM TRADITION OF CLASSICAL THOUGHT ON COMMON SPIRITUAL GROUND AND WITH WHOM IT SHARES THE SAME FATE.

AUTOPSIA - A GROUP FOR THE STATE CALLED EUROPA!

## SYMPHONY OF THE LOST SOULS JOZEF AHMED



Lavishly presented sometime in December will be a book documenting the complete work of Laibach and the New Slovene Art movement. Entitled **NEUE SLOWENISCHE KUNST**, with hardcover and over 500 colour and b/w photos this is sure to be the ultimate coffee-table item.

**SILENT RECORDS** is celebrating its first five years in existence and is fast establishing itself as a major distributing force in the States. In between parties the label have **Fishbones & Wishbones** by **THE PELICAN DAUGHTERS** and a compilation of techno bands from Toronto called **Metro Techno**, plus whatever else they may choose to pick up via licensing.

**SHOCK** kick back into gear, firstly with a limited **SOL INVICTUS 7"** See **The Dove Fall**, plus sticker and cover by Steve Stapleton. Boston based **CUL DE SAC**, a bastardised non-vocal Ubu, Duul and Can have a limited seven Sakhalin and so have other Bostonians **SUB SKIN CABLES** with Chairs, Walls, Etc. For those still missing **SKULLFLOWER's** Ruins on CD from their collection, do not despair a repress is imminent. And lastly, but no means least the label unveils the new **WHITEHOUSE** album. Called **Twice Is Not Enough**, its eight tracks were recorded in January of 91, with Steve Albini and label proprietor Stefan Jaworzyn both in the line-up - CD only.

**MUSICA MAXIMA MAGNETICA** release **ORDO EQUITUM SOLIS's** second album, this time on both CD and LP, titled **Animi Aegritudo. NOCTURNAL EMIS-**



**SION's** Cathedral is also already out, while a studio recorded video of **SLEEP CHAMBER's** Cirkle Zero is in the pipeline.

**COLD MEAT INDUSTRY** of Sweden issue the first CD by **MENTAL DESTRUCTION** called **The Intensity Of Darkness**, with plans for CD's by both **IN SLAUGHTER NATIVES** and **EN HALVKOKT I FOLIE**. Their **Sound Source** label has just released **This Crying Age** by **MORTHOND**.

**CHRIS AND COSEY** are back in the UK after numerous worldwide tours and immediately have a limited one-sided seven-inch issued by **World Serpent Seven**. Called **Passion** this little piece of collectability features an etching by Cosey on the flip. **Elemental 7** and **European Rendezvous** are being remixed for release on video in the New Year and the big news is of Cosey's

**Time To Tell** which is being re-released on CD by **Wax Trax** in a special box with various booklets and photos. This new version also has more material not on the original **Flowmotion** cassette. Chris is also working with Brian of **Lustmord** on a project of "Industrial New Age" music. Sounds fascinating!

**DARK VINYL's** latest doings are **PHALLUS DEI's** Pontifex Maximus, **JOHN DUNCAN's** Riot/Brutal Birthday Soundtrack and **KRANG's** Chaos. This last one was recorded in 1983 by John Murphy and Roger Smith, with none other than Tibet on vocals. All CD only.

**UN** is a new magazine for alternative culture. "A networking tool for various likeminded parties throughout the world and beyond", the first issue of which should be seen by the end of the year.

**KK RECORDS** schedule includes: **MINISTER OF NOISE** Voodoo Soul LP/CD, **Pariah** LP/CD and **12" S L O P P Y WRENCHBODY, CAT RAPES DOG** Superliminal 12"/CD, **SWAINS** Elektrik Soul LP/CD, **PSYCHICK WARRIORS OV GALA** Ov Sacred Grooves And Biospheres, an **INSEKT** LP/CD, **KODE IV** Hollywood/Insane 12"/CD and **BLUE EYED CHRIST's** Leaders And Followers LP/CD.

**DOM AMERICA** are releasing a limited CD by notorious performance artist **HERMANN NITSCH**, **Musik Der 80 Aktion**. Expect sales to go fast.

**NETTWERK PROD** release another political anthem by **CONSOLIDATED**, the anti-fascist **This Is Fascism** on 12"/CD and following his **Killer Inside Me** single, **MC 900 FT JESUS** releases **Welcome To My Dream** on all formats as is **SINGLE GUN THEORY's** **Like Stars In My Hands** long-player. The fun-loving genius of **SEVERED HEADS** have another retro package in the shape of **Retread** on CD/LP and two **SKINNY PUPPY** titles are at last available in Europe, **Ain't It Dead Yet** and **Spasmolytic**, both CD only.

**January** sees another **Frontline** alias **INTERMIX** with an album and single, **Gateway To The Mysteries** by **EDEN** and **DOUBTING THOMAS** **The Infidel** both on license and all on **Third Mind**.

**ENERGY REKORDS** of Sweden have a large array of new titles; **INSIDE TREATMENT** **Anastatic Age 12"** and **Underneath My Purple Shades** LP/CD,

**CAPTIVATED BIMBO's** **Sector 7 12"**, **CULTIVATED BIMBO's** **Configuration 2 12"/CD** and **Tunes From A High Wire** LP/CD, **POUPPEE FABRIKK** **Portent** LP/CD and **OIL IN THE EYE's** **Filthy Operations** 12"/CD.

**DEATH IN JUNE** are finishing off their new one **But, What Ends When The Symbols Shatter?** **NER** in the meantime are planning a **NON** CD and Video, an **ANTON LaVEY** picture disc LP and Douglas will be winging his way to the Church Of Satan to work on a **BOYDRICE, LaVEY** and **DOUG P** collaboration album.

**SDV** in Germany is home for the new **MYNOX LAYH** LP/CD **Intra In Caelum** and the label is also releasing another couple of CD's, **Environmental Studies** by **DINO OON & KONRAD KRAFT** and **Phantasmagoria** by **TYPE NON**.

**CHAINSAW CASSETTES** latest offering is a compilation of one-minute tracks, included are **FROM NURSERY TO MISERY, PSYCOPATH** and **FACTOR X**. A new **OPERATION MIND CONTROL** cassette, **CHEMICAL PLANT's** **Do The Wrong Thing** and a live/unreleased set by **THE INVISIBLES** are also planned. The label is now working on a compilation of latest flavour, legendary **Joe Meek's** connected work. No more details at present.

**ANTLER SUBWAY....** **X10's** **Semblance** CD is Marc Verhaeghen's new project, featuring **Niki Mono** and **Mark Ickx** from **A Split Second**, **THE OVERLORDS** **Organic?** CD and **Bolt 12"**, **POESIE NOIRE** have a 91 remixes CD enti-

tled **Tabula Rasa** and a 7" **The B-Wall**, **A SPLIT SECOND's** classic **Rigor Mortis** is remixed again for 12"/CD and another oldie **Flesh** gets the same treatment on the same formats. **BORIS MIKULIC's** schizophrenic **Philia** **Phobia** CD, **WHAT'S** **Press Fire To Continue** CD and **Marc Verhaeghen** is showcased on the **KLINIK** to **X10** CD with tracks from his differing bands career. The label also release two strange compilations **New Wave Club Class X-2** and **3**, mixing the likes of **BAUHAUS** and **THE CLASH** with **242** and **A CERTAIN RATIO**. Offshoots **Body Records** **ALGEBRA SUICIDE's** **Swoon** CD, **World Domination** puts out **LUC VAN ACKER's** **Compilation Vol 1** and **Arka Sound** is an outlet for **SUNS OF ARQA** material only. Their **Govinda Go 12"** was mixed

by **Graham Massey**, while the CD **Land Of A 1000 Churches** includes **ERIC RANDOM** and **J.C. CLARKE** in the line-up.

**SKIN CHAMBER**, a titanic offshoot of **Controlled Bleeding** release the debut **Wound** on **RoadRacer** (**RoadRunner** sub) worldwide on all formats. **CONTROLLED BLEEDING** have forthcoming **Golgotha**, a CD on **Staalplaat**, a noisework CD on **Dark Vinyl** and will no doubt make an appearance on **Dry Lungs** 5 twin CD compilation. **Paul Lemos** and **Joe Papa** also intend a project for **Artware Audio**.

**HAX MATERIALI PER LA COMUNICAZIONE**, a small Italian label (with a big name and big ideas) have put together a classy CD compilation **Tecnologie Del Movimento**. Around an

## TRANCE

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hour in length this features four bands **DSORDNE**, **HUMAN FLESH**, **AGONIJ** and **LA DEVIATION**.

**IBERICO** is a Portuguese magazine, whose next issue will include interviews with **ESPLENDOR GEOMETRICO**, **LUSTMORD**, **KUNIK** and judging by the last issue, much, much more!

**BARRAKA PRODUCTIONS** is a Swiss label with an Arabic flavour. It's first release is **AISHA KANDISHA'S JARRING EFFECTS** El Buja CD, a strange blend of Eastern music and Western technology. Names like **AHLAM**, **SHAHEEDS**, **THEROVADS** and **NASS EL HALL** will follow.

**NUMB** are busy working on a new album which hope-

fully will have decent European distribution. In the meantime catch their Bliss remixes single on *Onslot* if you can.

**CONCRETEPROD** dig up **JOHNSON ENGINEERING CO** for a 12" CD Solid State and in Jan/Feb also release a new **PIG** single, *Hello Hooray* on 12" CD, **HAVOC's** Serial Killer 12" CD and the debut *Jamming The Voice Of The Universe* by **ELECTRO ASSASSIN** on LP/CD for lovers of Solar Enemy, et al.

**VOLITION** have various Nettwerk/PIAS linked releases as well as, **SPLINTER's** self titled 12" CD, **SCATTERED ORDER's** Professional Dead Ball CD and **Swordfish Mini-LP**, **BIG HEAVY STUFF** Pops Like Crazy mini, **BOXCAR's** Hit And Run single and videos by both

**FALLING JOY** and **BOXCAR**.

**SADISQUE** is yet another *Vinyl Solution* offspring. Featuring on techno stylings they release the debut *Body Politic* 12" by **NEW MIND**.

**PLAY IT AGAIN SAM** have finally issued **THE LEGENDARY PINK DOTS** Box on two CD's, *The Lovers* on CD and soon, *Eyes China Doll* by **KASPEL** on the same format. ED's solo *Aazhyd China Doll* has just had the same reissue treatment by *Torso* and his **TEAR GARDEN** project has just finished the recording of their third album for *Nettwerk* for 92 release.

**FUNFUNDVIERZIG**, responsible for a whole batch of **SLEEP CHAMBER** CD releases are looking to issue *Sacred & Surreal* by them in the New Year, along with a new LP/CD by **MAX GOLDT**.

**ELECTRIPP**, a division of KK release *Alloy* on LP/CD by **HALO** and a self titled **DOGPILE** LP/CD. Madagascar, another division will be releasing three **DEEP FREEZE MICE** CD reissues: *My Geraniums Are Bulletproof*, *The Gates Of Lunch* and *Teenage Head In My Refrigerator*.

Cult American's **MASTER/SLAVE RELATIONSHIP** reissue their controversial *This Lubricious Love* on a limited CD with extra tracks in a collaborative deal with *RRR* and their own label. To follow is a seven-inch on *Smilin Ear* Millenium *Spiritus Redemptio*, a best of on *Staalplaat* *My State Of Evil Dreams* and lastly new work on *Dragnet* entitled *A New Examination For Decadence*. These last

two both CD only.

**KORM PLASTIC's** split **BEE QUEEN / MERZBOW KAPPOTTE MUZIEK** LP should be out soon along with the *IMCA* LP. Two seven-inches, one by **DOC WOR MIRRAN** and the other by **AMK/GUM** will be ready before the end of the year. In 1992 the label plans CD only releases.

**CLOCK DVA** have now moved their entire back catalogue to *Contempo* in Italy. All titles will be gradually reissued, but most important is their new long-player, now moved to a late-January release. *Man Amplified* will be on all formats, with extra tracks on CD and CASS. Early in the year will also be a VERY limited box set, including a video collection, book, CD, T-Shirt and Badge. Only 100 copies so get your reservations in now!

**FRAGMENT**, the Essex based label have released a debut cassette by **JOHANN KLOOS** entitled *Magic From The Attic* and the loveable **ERICK** have just finished recording half an album's worth of new material, so expect new product from them in 92.

**WEATHER STATION X** is a network set up to promote the virtues of Industrial culture and "dance music with bollocks". They are currently updating their mailing list and want to hear from applicants across the UK and therest of the world. Enclose details of your weekly schedule, current playlists, etc and we'll pass them on.

**HYPERION RECORDS** are releasing two **AUTOPSIA** titles early in 92, a mini CD *Death Of The Machine* and *Sorrow* on CD.

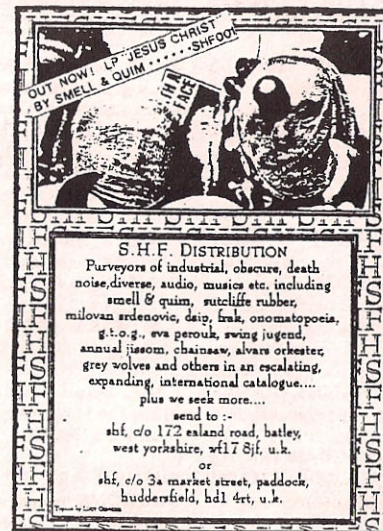
# Impulse

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**LADD-FRITH** release their compilation CD *4 X 4*, plus cassettes by **PSY231** *Ecstasy On Rye*, **Q.R. GHAZALA's** *Burning Suns Of Shadow Worlds* and a limited live **BLACKHOUSE** assault *Hidden Beneath The Metal*.

**PICTURE DISC** is a German label focussing on 'new' music in the forms of free-jazz and electronic. Their most recent releases are self titled LP's by **MOUTH CAN'T SPELL** and **RALF FALK ALL BLUES CONCEPT BAND**. Expect more soon.

**BRUME's** *No Body* maxi CD is followed by an LP *Reality Is Not Enough* on *Bog Art* and *No Thing*, a CD for *Staalplaat*.

**PROJEKT** in the States are reissuing the second **BLACK TAPE FOR A BLUE GIRL** album Mesmerized By Sirens on the

CD in the New Year and are also releasing a cassette version on **OYUKI CONJUGATE's** *Peyote*.

**EARTHLY DELIGHTS** are packaging a retrospective of **NOCTURNAL EMISSIONS** in the form of a twelve cassette box. Signed, numbered and about a hundred quid!

**SYRENIA** is a new label devoted to "real" experimental music. The first release in 92 is by **ASMUSTIETCHENS**, his *Seuchengebiete 2* exploring certain frequencies.

**STINKY HORSE FUCK** release the debut **SMELL & QUIM** album *Jesus Christ* and a cassette *Delta Mixage* from Germany's **D.S.I.P.** They threaten more too!

**DIVIDED**, a new Chicago based label release their first output; **HAMAS** 1948, **KBH** *Impasse*, a compilation *Trans-Action* featuring

**MERZBOW**, **GREY WOLVES**, **DUE PROCESS**, etc., **GREY WOLVES/SHOCK CITY** *Blood And Sand* and **HAMAS** *The Little Man* all on cassette. Work in progress includes a **JIM O'ROURKE/HAMAS 7** and a CD compilation of "well known noise music artists".

**ATLAS KING**, *Smersh's* label have two **SMERSH** cassettes, *Peace And Music* 1981-1991, being a best of, of sorts and *Love Jones*. On the same label is **NONE HIGHER's** *Recollection*.

**FLABBERGAST's** latest releases are CD's by **MENGRAD / PSYGRAM** In *Dreamshow* and **AUTOPSIA's** *Wound*. Mengrad by the way includes members of *Mynox* Layh.

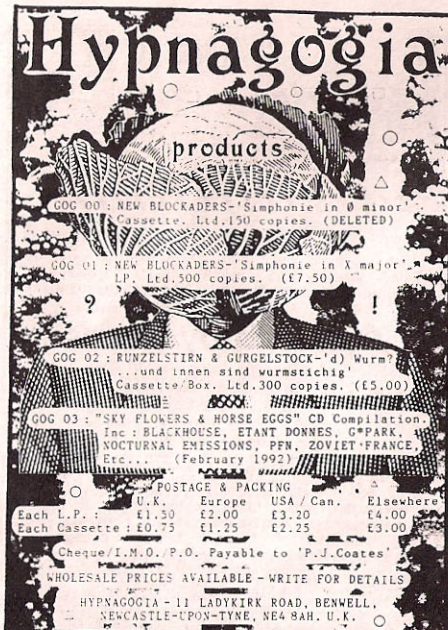
**SOUNDIMAGE's** compilation *Spiritual* is now into

its second run - deservedly so - and their new in-house project is **TUU**, producing 'spiritual acid world music', so look out for it.

New French label **METAMKINE** have two CD's, a self-titled **LIETENANT CAMEL** effort and crazy dudes **KRACKHOUSE** with *Drink. It's Legal*.

**SINISTER ATTRACTION's** latest is a cassette *Private Wars* on their own *General Purpose* label.

**MATERIALI SONORI** have released a compilation of unreleased **DURUTTI COLUMN** material called *Dry* on CD, **WIM MERTENS** *De La Rupture*, also on CD, a book/CD *Sonora 2/91*, with music by **LPD**, **PANKOW**, **IN THE NURSERY**, **ENO**, etc and another book/CD *Guida All Avanguardia E Alle New Age* which features recordings from



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GOG 01: NEW BLOCKADERS 'Symphonie in X major' LP. Ltd. 500 copies. (£7.50)

GOG 02: RUNZELSTERN & GURGELSTOCK 'd) Wurm' Cassette/Box. Ltd. 300 copies. (£5.00)

GOG 03: 'SKY FLOWERS & HORSE EGGS' CD Compilation Inc. BLACKHOUSE, ETANT DONNES, G\*PARK, NOCTURNAL EMISSIONS, PFN, ZOVJET\*FRANCE, Etc... (February 1992)

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the *Nonesuch* label. Names like **PHILIP GLASS** and **STEVE REICH** appear.

**WARRIOR RECORDS** home to 400 Blows are releasing two albums *Break Beats 6 & 7* and a CD *Break Beats 1/2*, all simultaneously by **THE ORIGINAL UNKNOWN DJ'S**.

**CHARNEL HOUSE PROD** look set to release a **GRAE COM** video, along with their double cassette compilation as mentioned last time. Called *Wakened By Silence* it will feature **THE HATERS, TRANCE, M/SR** and more. Also from the label will be a 7" of a **HIJOKAIDAN, TRANCE** and **ALLEGORY CHAPEL** collaborative recording.

**SHOCK CORRIDOR**, whose *Portrait Of A Serial Killer 12"* excited last issue

have signed to *Minus Habens*, so expect a long player soon.

**MUTE RECORDS** have amongst their usual staggering roster of releases, a best of **NON, SWELL MAPS** Whatever Happens Next, **THE BOYS NEXT DOOR** Door Door, a remixed *As Is* by **HOLGER HILLER** and a new, as yet untitled **DIAMANDA GALAS**.

**ARTWARE AUDIO** who've issued **SIGILLUM S's** latest, plan CD's by **ANNE GILLIS** as well as *Music For Stolen Icons II* by **LEMOS/PAPA**.

**FUTURE ART PRODUCTIONS**, the company behind the aborted Eurobeat Avant-Garde festival in London have issued a CD *Language Of Fantasy* by

## BLUE ANGER.

**COLD SPRING** have provided a more (or less) complete listing for their follow up to the impressive *And The Wolf* compilation. *Aten* band LP/CD as yet untitled affair, bands are **CONTROLLED BLEEDING, JFK** (Skullflower connections), **SPLINTERED, GREY WOLVES, CRASH WORSHIP, RAMLEH**, the excellent **HEADBUTT** and more. Their **CRASH WORSHIP** retro CD is also on target for early in 92, its 75 minutes introducing us nicely for the band's first European album release in the Summer.

**DO** Entertainment of Canada have some notable releases available now, **ZOVIET FRANCE** *Shadow Thief Of The Sun* CD, **DIGITAL POODLE**

Soul Crush CD, **THE TAPE BEATLES** Music With Sound and a sixteen track compilation CD with **VASILISK, ZOVIET FRANCE** and **ZONE** amongst the line-up.

Just in time for Xmas stockings comes the first issue of a new magazine put together by *Touch*. **VAGABOND's** contributors range from **NEVILLE BRODY** and **JON SAVAGE**, to **PANNI CHARRINGTON** and **THE HAFLETRIO** (of course) and with a full colour cover, its 84 pages of articles, stories and images promises much. Expect something with the quality and class of *Total*. According to the press blurb "pop culture writing has become polluted by envy, egotism and cynism." And we couldn't agree more.

# THE NETWORKING STRATEGIES OF TRAX

## Mr. Bizarro

The Italian Trax project, masterminded from 1981 to 1987 by photographer/visual artist Piernario and rock journalist/mail artist Vittore Baroni, surely set an enlightening example for many other independent labels with its series of extremely elaborate arty packages. The mounting interest for weird experimental materials released in the past decade by small obscure labels, such as Trax, put us on the...uh, tracks of Mr Baroni, for a brief and clarifying interview.

I read in the last Trax book, the self-history of your label, that over five hundred artists/musicians from 31 countries contributed to your various releases. How could so many people get involved?

VB: One thing that we always tried to explain clearly, though nobody seemed to understand it, is the fact that Trax was not

a "music label" at all. We released many cassettes and records, but also t-shirts, toys, comics, books, videos, and we organized exhibitions, performances and concerts. Trax was a "variable modular system with unlimited solutions", an experiment in networking, an expanded international group of like-minded people sharing experiences. Artists from all corners of the world were invited to participate in collective projects with very specific concepts and themes. These contacts were culled from different

sources, mainly from mail art lists (an alternative artistic network in which I got involved in the mid-seventies) and from the underground tape-network that was just taking shape. Trax was not new "art movement" but proposed new cultural strategies: the DIY ethos carried to the limit, the end of the "finished product" in favour of interactive modular works-in-progress, that may be assembled and disassembled with total liberty... There was no fixed Trax headquarters, all participants could become in turn Central Units, organizing a Trax module or event, selecting and mixing the contributions of the Peripheral Units. The roles were flexible, Peripheral Units could become at any time Central Units, and in fact several Trax products originated from different individuals, even if me and Piernario ended up doing most of the publishing. As it never was a profit-making venture and contributors were not paid, I guess the reason for so many participants is that they liked the concept behind Trax. After six years, Piernario and me decided we had made our statement and stopped all Trax activities (though in theory, others could have continued using the name and methods). If we were to do it again today, we would use the computer technology now more widely available. I definitely see

Trax as a forerunner of the cyberpunk and desk-top publishing networks.

Which were the highlights of the musical side of Trax?

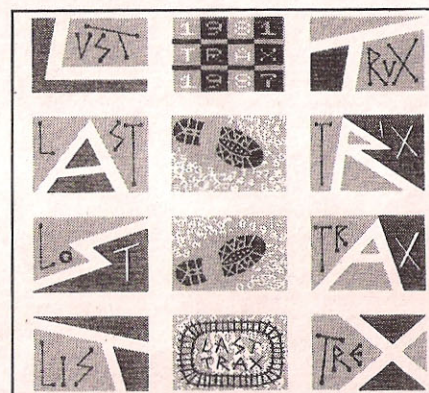
VB: In the early eighties I was also recording my own tapes and records under the name of Lieutenant Murnau, these were made mostly through the cut-up, deconstruction and mixing of pre-existing music (on the same wavelength of what some Fluxus artists had done, and of what musicians like Christian Marclay are doing today). So, I was trading tapes and getting in touch with many other electronic musicians, home-labels and seminal industrial bands. I therefore invited all those whose work I found stimulating to participate in Trax or Area Condizionata, my own short-lived cassette-magazine. Among the contributors to our

anthologies were a lot of bands that later acquired a certain notoriety, like Noc-turnal Emissions (we also organized an Italian concert for them), Maurizio Bianchi (MB), Legendary Pink Dots, Attrition, Die Form, Laibach, DDAA, Merzbow, P16.D4, Renaldo and the Loaf, Last Few Days, The Haters, Etant Donnes, etc. I think our most interesting project was the *Xtra LP*, an album where each track was composed at distance by various combinations of musicians that "played together" without meeting physically, but in

1982 we didn't know of another album recorded in this peculiar way. It must be stressed that Trax did not put any limit to the musical styles or genres accepted in its ranks, so each compilation was a rather unique mixture of noise, electronics, new wave, (post)punk, acoustic music, poetry and even jazz. A very strange brew for instance was the *Anthems LP* and *K7* (Cassette), where bands from 20 different countries were called to record a deviant version of their own national anthem! A personal favourite was also the *Rednight* package, dedicated to cult novelist William Burroughs. With almost a hundred participants, I think it was our most successful example of total audio-visual mixage.

Will any of these Trax releases be reprinted?

VB: Well, I did get a couple of offers from small labels, for a CD reissue of Trax materials, but it would just be too complicated to get a copyright clearance from all the bands involved. The compilations were supposed to be limited editions, and I don't want to use these recordings again without the approval of each author. What could be much



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more easily arranged is a CD compilation of only the Italian bands that contributed to Trax, or of Spirocheta Pergoli, a Residents-inspired combo that, among Trax regulars, were the most interesting and original. However, I don't know if a similar project may appeal to anyone out there? I don't really care if the Trax productions will remain little odd rarities, they are like a snapshot of the past, and I prefer to look in front of me.

So, what are you doing today?

VB: I still write regularly for Rockerilla, Sonora, Urlo and other Italian magazines. Piermario Ciani, who really was Trax Unit Number One, is Art Director for an Italian record company and is still very active as an artist and photographer. I recently edited a book of Psychic TV lyrics and right now I'm working on two other books, a musical one and a history of mail art. As I find it very difficult to stand still, I also started working with two friends in a group called Le Forbici di Manitu: a track will appear soon a CD compilation of "impossible meetings", we did "Land of a 1000 Head-hunters (The Residents meet Yma Sumac)".

It looks like we will have to lend an ear to more weird sounds and oddball theories coming from the land of Pavarotti and spaghetti alla carbonara..



## TRAX - Audio Productions

(Only Trax releases including a cassette or record are listed, all items are limited editions and have not been reissued, all items are compilations unless differently stated. The catalogue number preceding the title refers to the date of release, eg 1081 = October 1981.)

- 1 0 8 1 VIETATO AI MINORI  
C52 Cassette with booklet, 300  
copies (theme: pornography)
- 1 2 8 1 TECHNODEATH  
C50 with booklets in box, 150 copies
- 0 2 8 2 HORRORBOX  
C60 and postcards in box, 200 copies
- 0 4 8 2 THE COP KILLERS  
C60 in 7" sleeve with inserts, 100  
copies (The Cop Killers were V. Baroni,  
D.Ciullini and M.A. Phillips)
- 0 6 8 2 REDNIGHT  
C60 with book, 500 copies (theme:  
W.S. Burroughs)
- 0 9 8 2 XTRA  
LP, 1000 copies
- 0 3 8 3 OF POLAND  
C60 and postcards in box, 100 copies
- 0 9 8 3 ANTHEMS  
LP, 1000 copies
- 0 9 8 3 ANTHEMS 2  
C60 version of ANTHEMS, with 7"  
booklet and extra tracks, 500 copies
- 0 1 8 4 GRAND TRAX  
C30 in 12" box with booklets and  
posters, 100 copies
- 0 7 8 4 FUZZI BUGSI TUMPA IL BONGO!  
Mini-LP 12" by Italian band  
Spirocheta Pergoli, 500 copies
- 0 8 8 4 TOOTH & NAIL  
C30 in bag with inserts and sugar  
denture, 150 copies
- 0 1 8 5 PSICOFONIE  
C45 with booklet by V. Baroni, 200  
copies
- 1 0 8 5 NEOIST GHOSTS  
C30 in A4 bag with inserts, 150  
copies

## LAST TRAX (1987)

final report of the Trax project (1981-87),  
book with 7" EP by Italian band I Nipoti del  
Faraone, plus inserts, 1000 copies

TRAX units also participated in many compila-  
tions on cassette and vinyl (the double-LP 3  
MINUTE SYMPHONY on Xtract, UK, 1984; the  
LP ITALIAN ENVIRONMENTS on Mail Music,  
Italy, 1984; the double-LP with booklet F/EAR  
THIS! on P.E.A.C.E., Italy, 1987, etc.)

## LIEUTENANT MURNAU (1980-84)

MEET LIEUTENANT MURNAU  
C60, VEC, Holland, 1980, 150 copies

JANUS HEAD  
7" EP with book, Near The Edge/Llys Dana,  
Italy/W.Germany, 1981, 500 copies

IT SHOULD BE USED ONLY ONCE (with  
M.B.)  
C60, Near The Edge/Flowmotion, Italy/UK,  
1981

1 0 0 %  
Magazine with inserts in box and three 7"  
singles, including Lt. Murnau's record-object  
TABU, Near The Edge/Trux, Italy, 1981, 100  
copies (the regular edition of this magazine was

called 50% and contained only one 7" by Mind  
Invaders or Ice & The Iced, 400 copies)

THE LT. MURANU'S MAXI-SINGLE  
C30 with booklet, Grafika Airlines, Belgium  
(GRA 14), 1981, 300 copies

TECHNO-LOGY (with M.B.)  
One side of C60, Near The Edge/Litanic, Italy/  
W.Germany, 1982

UT FONA RES (with Oxidised Man)  
C45, SRT, Italy, 1982

also tracks on several compilations (STANDARD  
RESPONSE, C45, Sterile, UK, 1982; OFFENE  
SYSTEME, C45, Selektion, W.Germany, 1982;  
AREA CONDIZIONATA N1, Near The Edge, Italy,  
1983; 0184 GRAND TRAX, C30 in box, Trax,  
Italy, 1984, etc.)

## AREA CONDIZIONATA

Cassette magazine, only three issues published  
in 1983 by Near The Edge, Italy, each Ltd 300  
copies, international compilations, cassette  
with booklet and inserts in 7" bag

N.1 - ITALIANO INDUSTRIALE (C45)  
N.2 - THE VOICE (C60)  
N.3 - VIDEOGAMES FOR THE BLIND  
(C60)

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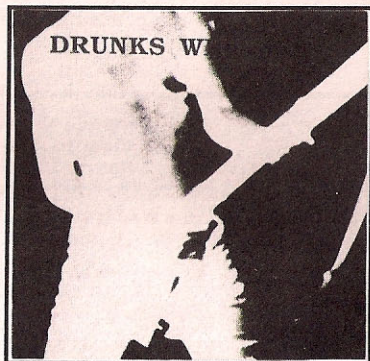


**ONSLAUGHT** is a new regular feature in this magazine and its function is to deal primarily with the more interesting artists operating on the fringes of grunge/hardcore/noise, etc: those inhabitants of the grey zones, where categories crack and bleed into one another. Well, time to terminate the preamble and to get on with the process of sorting gold from the dross...

Latest releases from the excellent *Pathological* label is: **The Balls In The Great Meat Grinder Collection** CD from the weird and very wonderful **OXBOW**, which features the ubiquitous Lydia Lunch on a couple of tracks. Also imminent from the label is a live LP from jazz/noise unit **GOD**, entitled **Loco**. If you were fortunate enough to have been present at any of their recent, frenzied live assaults then you will realise that this LP is going to be simply awesome. To those of you who are unfamiliar with Pathological's recent releases, might I suggest that you check out the warped semi-industrialism of **TECHNO ANIMAL**'s *Ghosts*, the truculent, regimented noise of **ZENI GEVA**'s *Maximum Money Monster* and *Angels In Pigtails* by eccentric noise makers **TERMINAL CHEESECAKE**.

**EARACHE**, home to a plethora of excruciatingly bad Death Metal bands, atone for their sins by issuing several **GODFLESH** releases. First up will be a 10" EP entitled *Spite*, followed by the new LP, *Pure* and another EP, *Cold World*. The band claim that the new LP is their best work to date, so it should be an absolute killer. Earache have also recently unleashed the LP by John Zorn's thrash/jazz project, **PAINKILLER**, the delightfully titled *Guts Of A Virgin*. Besides Zorn, Bill Laswell and Mick Harris feature on this and it's definitely worth a listen. Word has it that so is the new LP from **SCORN**, *The Soulless*.

**HEAD DIRT RECORDINGS**, a new label being set up by Justin Broadrick of Godflesh, already have an impressive roster of artists, 1992 should see the release of LP's by **FALL OF BECAUSE**, **SWEET TOOTH** and **CABLE REGIME**. There is also a possibility that the label will reissue **CONTROLLED BLEEDING**'s *Headcrack* on CD.



London noise supremo's **HEADBUTT** follow up their sublimely brutal *Stomach Swab* with a *Noiseville 7"* of live recordings, *Fat Elvis/Pindrop*. The two tracks will also appear on a compilation CD issued by the same label. The next single on **PIGBOY** will be a studio version of *Fat Elvis* and the news from the group is that an LP is planned for 1992.

Running out of space here, so I will briefly deal with other vital releases: the weirdly eclectic **COP SHOOT COP** have a new LP, *White Noise* on *Big Cat*, grunge gods **THE MELVINS** release *Eggnog (Tupelo)*. There are retrospective CD's from **SCRATCH ACID**, *The Greatest Gift (Touch & Go)*, from **DRUNKS WITH GUNS**, *Second Verses (Intellectual Convulsion)* and finally there is a new **TERMINAL CHEESECAKE** 7" *Unhealing Wound* on *World Serpent*.

Note: Any news items or review material can be sent to Onslaught c/o The Empty Quarter.





Rising from their catalogue of pain, Paul Lemos and Chris Moriarty have sidestepped Controlled Bleeding for a moment to provide us with a new gallery of red-meat. The fat hacker's who have remained at the top of every butcher's shopping list since 1984 have just been unleashed upon the major record buying public via a worldwide deal with Road Racer, a division of Road Runner. But, it's not Controlled Bleeding which will be reigning internally on everyone's lips..., Skin Chamber is their "pure catharsis". This frozen antithesis of ideas infused us to examine this fresh scarring more closely rather than the planned Bleeding retrospective. Paul Lemos kindly closed our probing incisions.

Erupting from the pores in the early-mid eighties the music was bruising and brutal. Thrilling, emotional savagery. The band continued the philosophy of spontaneous combustion throughout their many, many releases, but as time passed the name became associated with an ambitious array of musical styles. Proving their musicianship and not only producing noise for noise-sake, they didn't mellow but began experimenting with ambient, textural and lately, even dance music. Being confused as to why Skin Chamber had been created, Paul explained the need to release the new recordings under a new name. "Skin Chamber's music comes from the same place that early Controlled Bleeding came from, but unlike Knees And Bones and Body Samples, the Skin Chamber stuff is usually very rigidly structured. Controlled Bleeding has been around for a long time and has mutated into something very different from what we had originally envisioned. So, Chris and I felt it was important to begin anew, with something void of history, something very focused that cuts to the bone. Controlled Bleeding has existed as a very personal outlet, a sort of musical diary reflecting very different sides. It just got to a point when we realised that this one "group" had to be broken down into separate sub-projects. Probably it has been very confusing for our audience, not knowing what the fuck to expect from one record to the next... So, our various musical pursuits will be separated under different titles. But, Skin Chamber, as I see it, is not linked to Controlled Bleeding and is, for the most part, unlike anything we've done in the past, musically speaking."

Listening to the resulting Wound, the pieces seem to attain two levels. A scorching mass of guitars is held by crawlspace drums on the one hand; the grinding dirt of In The Sewer Of Dreams and The Nails Of Faith offered as self-evidence, but lurking within is the sheer blind-hell of Swallowing Scrap Metal Pt. 2. With this two-tiered approach, the impression of searching forward and at the same time expressing a desire to return to past days seemed obvious. But was it intentional? "Like Controlled Bleeding, Skin Chamber isn't static in nature. The elements of experimentation and improvisation are important to the whole. So, for me, the record works on different levels, sort of a balance between pure physical/emotional release and self-analysis or introspection. In ways it is related to the earliest things Chris and I did as Controlled Bleeding, on a conceptual level. Although most of the tracks are very structured, there is a need, at points, for total collapse."

Wound therefore fits neatly with the recent issue of pre-Knees And Bones material, Plegm Bag Spattered, which in many ways achieved total collapse, if only by bludgeoning the listener with an eternity of fractured body blows. Skin Chamber's studio creation was a long way from the live cassette recordings of Plegm Bag though. Judging by the final product they have maintained the intensity of past work, but did the 24 track environment hold any problems?

"I like working in a fully equipped studio, but I find it very difficult to deal with co-producers and mixing engineers. It always seems to be a battle getting the level of noise that I imagine. Studio guys often have little or no understanding of noise elements, things that should smash through the mix - they like to maintain balance and sort of polish the "rough edges". But I always want to capture the roughness and vitality of the home studio demos and so I have trouble listening to the full studio versions of some tracks."

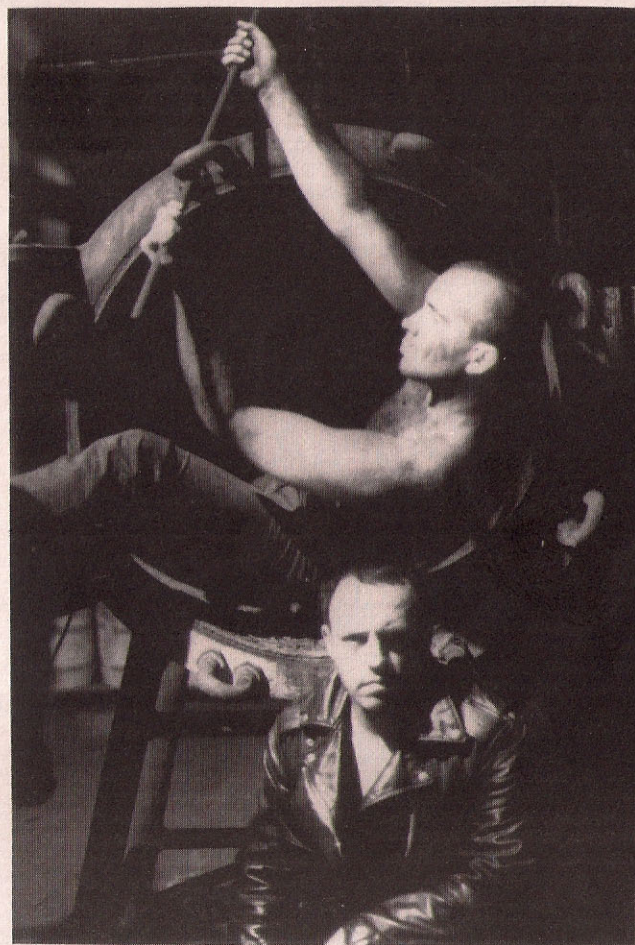
Having come away from this experience with a furthering of recording knowledge, perhaps the following wound will be a self-produced affair? Vocal-wise there's no loss to the anger of Paul's voice, but the screaming violence seemed more detached than usual.

"This isn't Controlled Bleeding, so the vocals exist in a very different musical context. For me, the vocals and music are always interwoven and all of the songs are thematically related, often presenting similar metaphors and images. All of it examines the perversity of human existence. We are driven to reproduce ourselves, to create art, to invest, yet we are obsessed with images of pain, death, etc... We exist on a course of self destruction. The whole thing is sort of a view of this complex chamber housed by skin: the brain, body and spirit of man and the physical and mental conflicts within its existence. The major one seems to be how one keeps his basic animalism in check. So, the record explores a lot of the struggles within our own minds, in our own perceptions."

Receiving the thinking behind the whole concept without prompting was a nice surprise, which in turn, gave rise again to the musical content. Ultimately a guitar incarnation, Skin Chamber could definitely NOT be defined alongside hipster thrash like Ministry. With planned interviews for commercial metal magazines like Kerrang and Rip, together with the Road Runner association, maybe this release could open new doors for guitar music?

"I've never considered where we fit in. I know next to nothing about the metal genre, but extreme music (electronic, classical or guitar based) has always been my primary interest and so I pursue it. Like Controlled Bleeding, Skin Chamber is also personal music, created mainly for self satisfaction and not aimed at any particular scene. Of course we'd be pleased

# CHAMBER



if Skin Chamber finds an audience within the metal genre, or any other genre, but this isn't the motivation behind it."

So, with all the current activity under both names will they continue on a parallel? With all the press involvement and major cash behind it Skin Chamber could very easily receive the success it deserves. Does Controlled Bleeding get left by the wayside and cease to exist?

"Both groups will remain active because they serve different purposes for us, creatively and emotionally. Controlled Bleeding will soon sign to either a strong indie or a major; so by late spring our next release, the follow up to Trudge will appear. But, we continue to work with pure noise and other more ambient musics on a very independent level. When the process becomes work and drudgery then I'll just leave it. At this point, however, Skin Chamber is a major priority for us and has indeed overshadowed Controlled Bleeding somewhat. But, the balance will adjust itself naturally and if one group is disbanded, then that's okay. But it's not time yet."

Already on the horizon are two other Controlled Bleeding releases apart from the Trudge sequel: Golgotha CD for Staalplaat, being soundscapes and textural pieces and a set of new noise experiments for Dark Vinyl in Germany, again on CD. Also being prepared is the fifth instalment of Paul's Dry Lungs series of compilations. So, as you can see, even if Wound is in the charts by the time you read this, Controlled Bleeding will live on.

# SKIN



# WMTID



So, where ya been punk? Don't ya know your past is being repackaged and sold down the river. Meanwhile, somewhere off bullshit alley someone's putting out the trash and making a racket..., no strings attached?! Rouska (fanzine), Rouska Records and assorted non-exploitative enterprises may have passed your way and you by, not having been readily discernable to the naked eye. Try WMTID - yeah, try that for size and don't try telling your best mate/brother "Well Martin, That Is Different"!

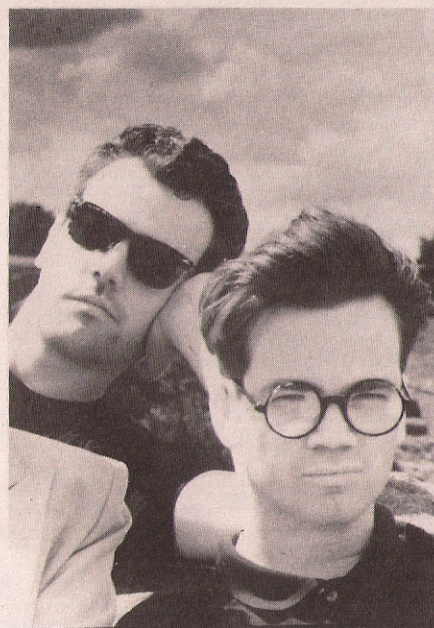
Let's start from the beginning... It all began in Swanich (see 'Wife Swapping and Bondage') and two brothers in arms Richard and Martin. They set up Rouska Records and were truly independent. Releasing vinyl, CD's and cassettes like there was no tomorrow, bringing to the world Son Of Sam, Dust devils, Third Circle, Little Brother and hosts of others, until Red Rhino felt the big bang (Who fired the musket?). The Northern indie network would never be the same again (and frankly neither would the UK as a whole).

Richard, keeping his finger fully on the trigger set about recording, WMTID was created. Setting his target sight firmly on the dancefloor Transfascist flew from the grooves in 1988. A wickedly savage slice of meaty sequencing and piercing guitars to open the show - you're into techno? You'll love this.

The enigmatic R.Rouska used technology to the max., always keeping one beady eye on the media mountain, searching the wreckage for the most powerful and up-to-minute samples. One single under the gunbelt and WMTID already in public view, with Transfascist being picked up on Radio Turin as their theme tune. Aided by an abundance of alternative talent; Rodney Orpheus and Andrew Booth of Cassandra Complex, Paul Dillon (Bazooka Joe/ex Cassandra Complex), Martin Kelly (Third Circle), Keith Langley (Utah Saints), Chris Bishop (Son Of Sam) and main compadre Sean Albiez, Richard began assembling an arsenal for dancefloor terrorism.

Go Big Red exploded. A riotous anthem of stadium techno-rock. Like "Lenin shagging the Toronto Wildcats", thunderous drum-beats, overlaid with operatic wails, cries of encore could be heard all over the globe. But not only does WMTID beat your head in, they let you recover with a mild concussion. Welcome To The Global Casino relaxed, effervescently brimming with Euro passion, which surprisingly was chosen as another radio theme, this time in the good old U.S.

With reference being drawn to New Order and further keyboard chart-plunderers (listen and decide for yourself) they toured the continent, where these lovers of fine Italian opera would be further appreciated. Press usage and abuse prompted a long-player, the excessive rhythms of The Electric Church. Now signed to the home of funky beats



Concrete Productions they blew away the cobwebs of a dim and dark 1989. Graduating with honours; reviews galore, four-stars in Sounds (R.I.P.), the ultra-violent programming of past assaults collided head-on with the sexy throb of Beso De La Muerte and Black Jesus. Using samples as a weapon of invention Kill Me I Ain't Never Died before swept aside all previous misconceptions of standardisation, balancing each cut precariously on the edge of sound. Not content with being masters of pulsation, underneath all the circuitry Richard also reveals he can croon, the richly smooth Barcelona and If being prime examples. Watch out Frank there's a new hit-man in town.

Following a period of inactivity (but not behind the scenes) the band have been preparing for the next phase. At the moment the instigators; Richard, Sean, Chris Bishop, Georgina (Good Shepherds), Harrison Steel and Philip Parkin can be found locked within a sweaty control-room full of machinery, playing with their midi's and attacking samplers. Pale Saint will result. A new album on a new label, maybe even a new sound. For those of us who can't wait, they have furnished us with Steal and Steal II (thaxn guys) - remnants of past moments and unused venom. A promise of more accessibility has been given for the next release. Whatever that means, you can be as sure as hell it'll be on their terms and no-one else's.

Pale Saint is planned for release in February 1992 on the D.O.R. label.

# WHITE TRASH





**ACTUS PRESENCE OF MIND**  
Novum Organum VIDEO

As a stunning visual accompaniment to their debut release, *A Way To The Empire Of Strength And Order*, this lavish video of images matches its spirit perfectly. Utilising a worldly variety of man-made fragments of reality and fiction, they intersperse movie footage against the rage of nature. Clear pictures of destruction rise to the pumping orchestration of the ACTUS sound. Their technological crafting is powerfully displayed, no more so than on the slow, marching of *The Decay Of A Body Is The Birth Of Another One*. Split second frames of mutilation blind against a ravaging drum beat, a heart is cut as a volcano erupts and as a finale, one of the most astonishing effects ever created, the birth scene from *Xtro*. And for those who've never seen this, let me just say the title of the track matches it to the letter, as a fully grown man emerges bloody from the womb. ACTUS have the sense of purpose to look around them to help us focus on their sparking imagination. They are guiding us towards their new beginnings, to share in their presence of mind. Put quite simply, this Hungarian troupe have a messianic quality, we should all unite in their society. I strongly recommend you obtain this and their album. Mirror the future - ascend to ACTUS.

**AISHA KANDISHA'S JARRING EFFECTS EL BUYA**  
Barraka Prod BARBARITY002 CD

And now for something completely different..., as the say. This is a truly strange album of traditional Moroccan music, with added elements of experimental recording and dub. Though not an area of familiar appeal, this did rather stop me in my tracks and held hypnotically for the duration. The Arabic folk stylings are powerful and uplifting and with the addition of occasional knob twiddling and effects make this a remarkable seduction. El Buya is (apparently) a Moroccan slang for chameleon and the collages of A.K.J.E. often change colour via their movement. How many times I'd return to this I've no idea, but just once is a glorious experience by itself. Charminglly bizarre.

**MARC ALMOND TENEMENT SYMPHONY**  
WEA 903175518-2 CD/LP

Tenement Symphony initially created great excitement - not the credits, yes a certain Mr Ball has had a hand in this! Ahh, remember... Soft Cell always provided gutfulls of pure sleaze - Ball's unique talent and intensity interlocking with Almond's manic, yet soulful, almost bluesy vocals - a corrupt electro campness with real balls, a union truly forged in Sodom. The re-emergence of a Ball/Almond collaboration is any ultimate wet dream until you realise that neither party has retained the desperate energy that made past creations a challenge. Their commercialism was somehow justified because they could always put their tweeness aside and bleed pure passion - Almond still has one hell of a voice and an outstanding lyrical insight (when he wants to use them). Yet, with one of the most competent and innovative keyboard maestros of the early eighties you are left wondering where all the energy and dirt has gone. Maybe too much mainstream success has left Almond too scared to wander from the "soft" format (he's even turned Brel acid). Almond, crawl back into the gutter and wallow deep - the style, drama and the voice are still so apparent yet devoid of inspiration - stop playing with yourself and play with Dave Ball...

**AND ONE METAL HAMMER**  
Machinery MA2-6 CD/12"

In the clubs of Germany this duo are pretty hot, the clubbers raving to this, the cute Metal Hammer and their other biggie *I Wanna Go Home* (Through Kuwait). Still that's another story. *Metal Hammer* is OK, but the sequences are a little Depeche Mode-like and the metal clanging is, by no other sense of the word obvious. Vocals even sound like a restrained Dave Gahan, but Martin Gore this songwriter is not. What remains is a fair piece of semi-aggressive techno, which I'm sure sounds a lot tougher in a club atmosphere.

**AND ONE AUS DER TRAUM!**  
Machinery MA6-6 CD/12"

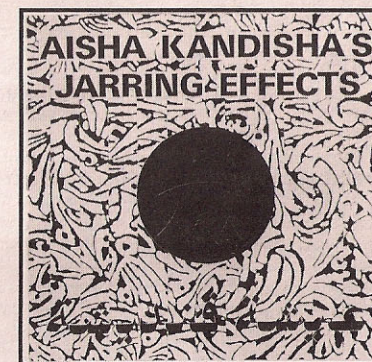
Low and behold, it's that other one and they're going home..., straight through Kuwait at speed. This is pure Kraftwerk, programmed like there's no tomorrow. Pulses and sequences rage blindly with a maniacal madness. Gallons of oil-drunk voices in Gulf War cut-up form jostle for position on this head-on attack for any acid dictator. This

band seem to go for the concept angle in the title, so god knows what'll be next.

**ATTRITION A TRICKY BUSINESS**  
Contempo CONTE175 CD/LP

'Long awaited' would be an understatement when describing *A Tricky Business*. Since they parted ways with Antler things have been so quiet we'd all given up on them. The obituaries however, were premature. *A Tricky Business* does not scale the heights of *Smiling At The Hypogonder Club* but does mark a return to form. Standout tracks are the two part *The Rising Tide*, with its extended and very effective intro, the single *Thin Red Line* and the Yello-ish *Something In My Eyes*. Julie's distinctive vocals mingle eerily with Martin's grumbled vocals, military two-step beats and a mixture of Eastern mantras and orchestral choirs. Certain tracks have a very operatic feel to them, yet the old favourites - TV cut-ups - still make an appearance. This cut and paste approach to songwriting has Attrition's signature on it so clearly they may as well copyright it. Lyrics are as usual obscure and inaudible, but at least sound like they mean business. Attrition can't decide at times if they want to frighten or make you dance. They should stick to frightening children., it's what they do best. The pendulum is turning back in Attrition's direction - and it's about time too.

**Naked**



**AUTONATION CYBORG SOCIETY**  
Cue TCUE009 12"

Cyborg Society is full of the kind of minimal techno which lovers of Orbital go ape over. Three tracks of shifting sequences in acidic form. *Sparkle* is malignant, bass heavy and powerfully stagnant, total opposite of its title. The following *Cyborg Society* twitches, melodically diseased. One to go and it's the closest to Orbital. *Crosswires* is longer, faster and com-pulsively repetitive. This duo of ace ravers have used various guises (and no doubt will continue to) and together with Shock Corridor are putting life a little life back into the hardware.

**AUTOPSIA WOUND**  
Gymnastic/Hypnobeat HB4 CD

Wound is a selection of early acoustic and trance experiments from Autopsia (1981-87), which were issued on their first



three cassettes: Oscularum Infaem, In Vivo-Holland and International Aeterna. All three of which are collectors items today. Wound begins with a pulsating theme, *In Vivo*. If half of your brain is surgically removed this will sound to you as ideal disco music. *The Cyclic Cross Of Hendaeye...*, a choir of angry mechanical insects, *Kissing Jesus In The Dark*: sad choirs, sombre rhythm, minimal playing - maximum effect. *Red Night*: beautiful vocals, male, female, or...? *Warmwood* is a very strange song, sounding as if it was recorded on the bottom of the ocean, distorted female voice, piano, brutal rhythm and of course, a lot of water. Appealing to both body and mind, Wound is both clever and unique. As is Autopsia.

**Jozef Ahmed**

**BATZ WITHOUT FLESH NO MEMORY**  
NTS Prod NTS007 LP

Batz Without Flesh are an American band with one mean-assed mother on vocals. He wails in anger all over this whole percussive laden trip of semi-dance electronics. With the same kind of raw energy as Psyche's early works these tracks flow with an electric charge. Bass rhythms shake and that frenzied voice shivers with an unsettling intensity. *Repunish*, *Splinter* and *Fenpor* sound like the more accessible moments of the dirt-crazed mania of Reptilicus. And as with the Icelandic grouping, Batz Without Flesh wind down with a treatment of noise in the shapes of *The Notion* and *Equinox*. No Memory should see the band break into the grind-and-bump industrial disco's of Europe and who knows maybe even the UK?

**BLACK ROSE THE ROOM INSIDE**  
Contempo CONTE168 CD/LP

Black Rose have more than vague leanings towards the ethereal sounds of the Cocteau Twins, all atmospheric piano/string arrangements and helium filled vocals that float cloudlike across the sparse, bleakness. *Question And Answer* gradually unfolds, its melancholy slowly seeping towards *The Dream*, a sanctuary for the soul-less and stretching through all, to the cold, forbidding *Frost* and beyond. Dark Black Rose, stark white landscape - a winter's tale from The Room Inside.

**Chris B.**



**KARL BLAKE THE PREHENSILE TALES**  
Pro-Evil Pro-Devil CD

The demons on the cover artwork and the name of the label set the tone here, released on Pro-Evil Pro-Devil this most welcome reissue is long overdue. A morally reprehensible artifact of aural mayhem, it is a collection of Karl Blake's early works, the genesis of his infernal, tortured world. Thriving on versatility, constantly changing his tactics, he makes for uneasy (but by no means unbearable) listening. For the uninitiated these 21 fragments of history, with bizarre titles and even weirder concepts, should be a great revelation and for the growing throng of converts, well I'm just preaching to the converted. Mean, lean and lethally efficient, Karl Blake is a genius, his musical primitivism is not consumer friendly, but what did you expect?

**Chris B.**

**BLUE ANGER LANGUAGE OF FANTASY**  
Future Art Prod BACD001 CD

Bombarding with a batch of singles and the like, we'll focus on their first long player. *Language Of Fantasy* from this four-piece recoils from the grounds of today's industrial dance-beat and falls into the space of semi-electro pop. With a harder edge than most, their songs flow with the romantic charm of Hans Christa's accentuated vocals. Keyboards wash with effects, guitars move around in many guises and drums crack. My one complaint is the bass, which gets a touch over-enthusiastic at times. In all, a pleasant album, which reminded of faint tinges of A Popular History Of Signs.

**BLUE EYED CHRIST LEADERS & FOLLOWERS**  
KK 076 CD/LP

Blue Eyed Christ give you more of that lost Ebb sound and add a little more. Giving thanks to the Chicago scene this wired electrician rapes and plunders the whole Wax Trax! catalogue and sets the fused mish-mash of electrodes to his own beating addiction. Pounding sequences, drums, samples and a megaphone vocal..., if you're into any, or a combination of Thrill Kill Kult, Ministry, Nitzer, Borghesia or The Cocks, then this is bliss. "I'm a killing machine...", now where have I heard that before?!

**BRUME NO BODY**  
Brume/La Legende Des Voix LDV004 CD

At first the collage doodlings of No Body left me pretty much cold, but after further listens I realised there's a lot more to delve into here. Electronics, noise, percussion and tapes, wax and wane with minimal bursts of energy. A French voice cuts in at unrecognisable intervals, whispering deeply and falsely laughing, which is rather unsettling. Part 2 takes over and is far noisier. The metallic percussion, tied with a manic vocal reminds of Neubauten in full force. A maxi-CD with enough going on to keep any listener amused.

**CACOPHONY 33 CACULTOPHONY**  
CASS

A sharp and pointed din is an apt enough description for 33's mixture of jackhammer rhythms, sampled gun fire and warm

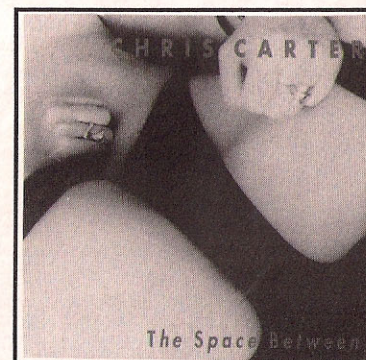
fullsome synths. There's a strong sense of humour going on here, a striking mix of the ever-popular sampled sounds of mass destruction and breaking glass set against an altogether more human tune. All it needs is a more disciplined hand to mix it even harder and add more of a dance/acid angle and you'd have a real crossover hit with this roughly polished collection of gems. Watch out for it.

**Naked**

**CHRIS CARTER THE SPACE BETWEEN**  
Mute CC1CD CD

No radical departures from a reliably familiar formula here. *The Space Between* is firmly locked in a time between 1970-76. It edges along with little adventurism, sensurround compositions and innocuously structured melodies, most of which would not be out of place on Phaedra or any Klaus Shultze album from that period. So, it's not original, but is it good? *Outreach* and *Walkabout* reverberate with waves of polished sound and *Solidit* and *Interloop* ripple along with an assured buoyancy. But the tide is slipping out on much of the rest, some of these pieces move too horizontally. To call this ambient or background music would do Chris Carter an injustice, he is, however, in danger of becoming rather one-dimensional. It is a pleasing effort nevertheless, it's just that given his talent this could have been more ground breaking. But all said it's fine to see this Industrial document on CD at last.

**Chris B.**



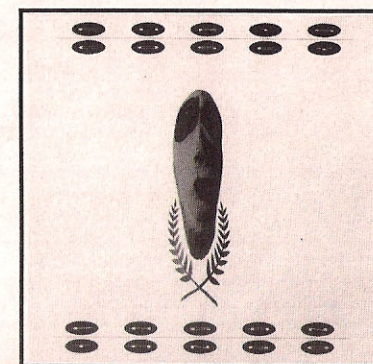
**CHRIS AND COSEY PAGAN TANGO**  
Wax Trax! WAXCD7150 CD  
**CHRIS AND COSEY SYNAESTHESIA**  
Wax Trax! WAXCD9153 CD

The beauty of Chris and Cosey has never before been so tight as on these latest recordings. Moving even closer to a passionate dance-beat their rich electronic textures are swathed with space and the soft touch of Cosey's vocals. Even on an older sounding track such as *Feel To Me*, there's an infusion of added layers, a rounding off of edges if you like. Theirs has always been a music of simpleness to the naked eye, shining out with a breath of its own. The single taken from the album is *Synaesthesia*, shown in workings by Chris And Cosey themselves and Daniel Miller. Unfortunately the genial Mute host has added some rather ugly and unnecessary pulses to the headlining version, detracting

from the melody line and Cosey's voice, dulling the song awfully. The album cut and band mix on the single are far superior here. Sexy and rhythmic, this legendary duo have it all.

**CINDYTALK SECRETS AND FALLING**  
Midnight Music DONG76 CD/12"

A four-track EP from a much ignored band Cindytalk. Though involved with the original This Mortal Coil, the voice of Gordon Sharp has never really hit the hearts through his Cindytalk atmospherics. The mellow hauntings of *Secrets And Falling* should see him reach some kind of level of recognition. *Song Of Changes* and *The Moon Above Me* both sparkle below the surface, songs within songs, melodies rise and fall and the voice shimmers like gold, rippling to the shore. Both *In Sunshine* and *Empty Hand* differ greatly, fragmented rhythms and noise, lumber onward and cut the air-filled space of the previous images. *Secrets And Falling* contains the beauty of past 4AD-esque elegance and an ugly, visual disjointment, which is twistedly unconventional. A brittle power.



**CLOCK DVA FINAL PROGRAM**  
Contempo TEMPO173 CD/12"

Let's bypass all the technical aesthetics for a moment and examine the music. Adi's research goes way over my head anyway! As a taster for the forthcoming *Men Amplified* this is a mean morsel. Mechanical bass rhythms throb, strung low with a wave of pulses beating a computerised heart. A grumbling voice drones way down, semi-conscious, flowing parallel with the programmed machine. Whilst trying to ignore the text on the sleeve, it becomes clear this is a "melding of spirit and machine" which Adi speaks of. Maybe we SHOULD listen to the man a little more closely, he really is someone who knows his art and where it's leading. OK, I'm wrong, this ISN'T just music.

**COIL THE SNOW**  
Torso 180 CD/LP

Coil occupy a grey land, between out-and-out dance and another, more alluring world. Everyone seems to be doing dance mixes these days, but Coil have more a claim than most having ventured early into the area, though somewhat belatedly in terms of releases, leaving themselves open to



accusations of bandwagon jumping. At first I thought The Snow was all about speed or cocaine, a blinding white headrush. With no explanatory sleeve notes it's left very much up to you to interpret as you will. The six different versions of the LP track all offer something extra. *Answers Come In Dreams* strips the track down to its bare rhythmic bones, whilst *Out In The Cold* remains truer to the LP version, adding a delicious Eastern feel courtesy of a masterful remix by Meat Beat Manifesto's Jack Dangers. *As Pure As?*, makes the snow turn black, dark and brooding in its intensity. The three other mixes, as varied as they are long, amply illustrate Coil's ability to take an idea and expand it into a flower that blooms all year round. Constructive deconstruction at its finest.

**Naked**

**CONSOLIDATED THIS IS FASCISM**  
Network NET036 CD/12"

More frenetic sounds from one of San Francisco's finest, those super-heavy funksters Consolidated. Four mighty mixes of urban hard-core dance smash *This Is Fascism*, with its politically jagged edge. Delivered with enough energy and enthusiasm to get your granny grooving. And it's an anti-fascist statement, don't ya know.

**Chris B.**

**CRANES WINGS OF JOY**  
Network CD/12"

Sometimes soothing, yet always dark and deathly, almost every note on this debut album exhales an overwhelming sense of certain sadness. From the opening *Waterfront* right through to the closing *Adoration* we are momentarily plunged into a private world of stark images entombed in an atmosphere of pure ice. Piano and strings feature extensively and are performed with needle sharp guitar tones while the whole affair is laced by Allison Shaw's gorgeous wispy vocals. A soundtrack for your funeral, immaculately and intelligently crafted, *Wings Of Joy* will surely propel The Cranes into countless new living rooms.

**Chris B.**

**CRONIAMANTAL ARCHIDASCALUS**  
SPH 010 CASS

A one-sided tape from this, for me, unknown Portuguese group. They offer five tracks in total, with the use of synths and rhythm. Not really danceable, but the sort of electro music that somehow seems always to be related to Belgium's true underground. Recommended if you are in that area of music.

**FdW**

**CROWFORCE DON'T LOOK DOWN**  
Devotion DVN101 CD/12"

Hmm, the first single from industrial dance label Devotion an it's, erm, damn funky. *Don't Look Down* is a brass driven monster of the mid/early Eighties Sheffield school of industrial funk, a bit retrospective, but a real grower. While deriving obvious influences from the likes of 400 Blows, Clock DVA and even Heaven 17, Crowforce have brought the sound up to date with a stomping rhythm, anthemic

chorus, plenty of guitar and even a Can sample in there somewhere. The album mix is more menacing, with a grungy intro, more powerful drums and upfront guitars. *White King* is more of the same, introed by a piece from Apocalypse Now, it quickly moves into powerful guitar and vocals, backed up by a strong rhythm. The Steve Proctor mix deserves to crossover and should achieve chart status given the correct marketing, while the album mix is hard enough to keep the industrial and metal clubs happy.

**Maria Sikorsky XXIII**

**CURRENT 93/H.O.H. ISLAND**  
Durtro 006 CD/LP

A collaboration between Tibet and HOH, Island has taken five years to see the light of day - and it has been well worth the wait. With the help of several Sugarcubes, the ever brilliant Rose McDowell and the Venerable 'Chimed Rig' dzin Lama amongst others, ...an LP of almost angelic beauty has been created. Tibet and HOH combine to stunning effect; an almost magical ability to inspire seemingly conflicting states and emotions in the listener. A fusion of joy/sadness or hope/despair is particularly noticeable on tracks such as *Passing Horses*, *To Blackened Earth* and the beautiful *The Dream Of A Shadow Of Smoke* with its spoken lyrics. The blend of Tibet's lyrics/vocals and HOH's sympathetic musical backing produces the most exquisite version of *Fields Of Rape* to date, as well as the splendid, intoxicating *Anyway People Die*. My favourite is *Merry-Go-Round*, a real gem complete with Philip K Dick references. The CD provides us with five extra tracks; a remixed version of *Crowleymass*, which includes cut-ups of His Master's Voice, a Latin American style *Paperback Honey*, the brilliantly tongue-in-cheek *The Fall Of Christopher Robin*, together with different versions of *Fields Of Rape* and *Merry-Go-Round*. All in all - very impressive.

**Demon Popstar**

**DANCE OR DIE 3001**  
Machinery MA4-2 CD/LP

After a gargantuan entry with the soundtrack *Prelude*, this German techno outfit live up to their name. Only this isn't any thoughtless, repetitive, bleep-bleep music. Bold, throbming masses of synthetics, deep gruelling bass and sexy rhythms - *The Tunnel* and *Fire* to name but two - forcefully numb the mind with rich circuitry. Floods of electronics shake off the lack of a unique vocal form, which is by no means any kind of loss. 3001 exudes a powerful passion, robotic music for the thinking man's brainwash.

**DEAD CAN DANCE A PASSAGE IN TIME**  
AAD CD/LP

What the point of this previously released collation of DCD material is beyond me. Nevertheless, it's a most welcome relaxant to all the attacking noise as featured in this organ. Dead Can Dance are an enigma, both original and unique their music does whatever it pleases, they follow no formula, no set trends and *A Passage In Time* flows like a clock itself. Whether you consider this a 'best of', or just a selection of some DCD songs, the grandeur of Brendan's finest *Severance*, or *Ulysses*, or the embracing power of Lisa's *Song Of Sophia* or *Cantara*, you'll be mesmerised by the bewitching

colours of their sounds. This may not be the most adventurous of collections, note there is nothing from the subterranean rocked debut album (sadly), but you MUST buy this all the same. The two unreleased pieces - average touches of brilliance - may be the maggots on the line, but just let Dead Can Dance reel you in, without the need for anguish from the hook. Words are not enough!

**DEAD EYES OPEN IN TIMES LIKE THESE**  
Energy ERCD002 CD/LP

Oh God, not another one. Coming on like a poor man's Martin Gore, this lot just want to be Mode. Why for Christ's sake? Sure our boys have made a huge contribution to electro music in Europe, but I find it quite sad that everyone wants to sound like them. Yeah, they did make some great music (and some dross) and Gore is one of the finest songwriters around, but there is more to life, as I'm sure the four-piece would undoubtedly tell you themselves. Anyway, *In Times Like These* is quite inoffensive electro-pop, but all I heard were Mode riffs in disguise. Most being from an era long since past, circa Broken Frame - yawn, yawn. This album was dedicated to Tom Ellard, may I suggest Dead Eyes Open look a little closer to him and introduce some noise or humour.

**DELERIUM EUPHORIC**  
Third Mind TM962-2/TM2417-6 CD/12"

These days it seems there's more Delerium stuff to pick up on than Frontline. This is the first release outside of Germany - believe it or not - and no doubt, it'll be a wow over there in the techno houses. *Euphoric* is a Delerium track with a difference. Pure and simply a dance cut and nothing else. As such it was a fine example, but hardly set me alight. As for the rest, they slowly calm to the intense buzz of previous work. *Decade* brims with light and dark, repetitiously tingling synthetically, before two tormented pieces of burning flesh, *Grave Mentor* and *Sorrow*. These are classic examples of Delerium tension, swallowing and excreting their own soundwashed entrails. Hell has frozen and is layered with Delerium's barbed-wire entity. (By the way, buy the CD, otherwise you miss the last two tracks, twenty-odd minutes.)

**DIE VORKRIEGSZEIT CYSTIS**  
Flabbergast FG3 CD

A mystical piece of ambient electronic arrangements. This sculptured soundwork lives at the very heart of early German experimental music. Classical derangements with synthetic vibrations, both tune-up and performance. Regimental styled percussion leaps forward, occasionally stuttering, whilst the whole vacuum of sound converges to one mass. Rhythm and noise come together and the factory grind takes over. With its overall swings in mood it is inevitable the call of strings have the last word. Soaring and rising they fly high above Cystis. A dark fantasy of concrete proportions.

**DOGPILE DOGPILE**  
Electricp EL101 CD/LP

Dogpile are a shit load of sleazy guitars. A mass of tightly webbed, hole-blasting drums and a throat wrenchingly soaked vocal. A breeding from the gutters, this dirty slime-

ridden heap of slow thrash and metallic ritual shaking will power you to the roots. Definitely one for the Onslaught column. Dogpile is a head-on collision with the speakers and the result is a foul smelling mess. Loved it!

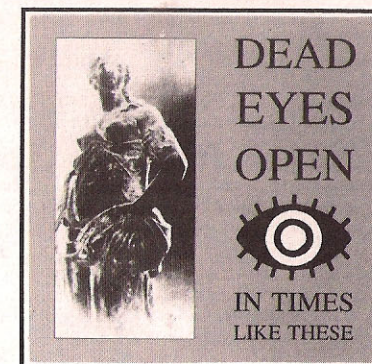
**DOUBTING THOMAS THE INFIDEL**  
Wax 'Trax WAX7136 CD

Shades of Skinny Puppy are apparent to this album, which is not surprising as Doubting Thomas are in fact Cevin Key and Dwayne Goettel from Skinny Puppy. While broadly displaying its parental origins on tracks such as *Clocks*, The Infidel seems to shy away from the more abrasive style of Skinny Puppy towards a more languid approach. Some tracks such as *The Run* and *Hiding* seem almost reminiscent of early 23 Skidoo with a hint towards tribal percussion and subtle soundscaping. As can be expected syncopated rhythms abound, punctuated by sharp stabs of found noise. One surprise is *IDL*, a cool almost jazzy (surely not) track with a powerful female voice. This album possesses a superior version of *Father Don't Cry* that is richer and more fluid than the single. The Infidel was conceived during the recording of Skinny Puppy's *Mind: The Perpetual Intercourse* and was previewed as the intro tape for the last U.S. tour. This album may reveal a softer side to Skinny Puppy, but stands on its own as a subtle, almost ethereal project, most definitely not a disappointment.

**Maria Sikorsky XXIII**

**DSORDNE E UN SOLE**  
Hax 02 LP

So many interesting things are coming out of Italy at this time and this album is no disappointment. Heavily laid with shifting percussive patterns and rushing bass sequences, a dark, moody female vox forces her monologues through the machinery in her native tongue. *E Un Sole* is a sheer moveable exercise, which in bursts is violently vibrant to the point of shuddering excess. *Dsordne*, even though they use mainly programmed electronics, have an ambience about their work - perhaps due to the unearthly styled voice - which sets alight the minimal nature of the structure. With its mangled rhythms, it's hardly a standard dance assault, but it did make my stomach move on occasions.





**JOHN DUNCAN KLAAR**  
Extreme XCD006 CASS

More dark broadcasts from one of industrial's more prolific musicians. With a glut of current releases it's hard to focus on one particular, they each have a depth and coldness of their own. Klaar for the Australian label is about as unsexy as you'll get. *Delta* opens, restrained and humming, before the low rumbling shuffle of the title track sets off into.... silence. Get strapped down though, because the area of repair is your skull and it's about to be laid to dust. Ignore the extreme noises for a moment though and reach the root of Duncan's music. He plays with voices, drifting in and around the wreckage, totally devoid of interaction. Klaar is the crackling of your worst thought patterns, a mass riot of voices inside your head, imploring to go beyond the threshold.

**JOHN DUNCAN RIOT**  
Dark Vinyl DV06 CD

Riot is a constant clammering of sounds, forcefully fighting to be heard. Permeating and breaking through the looping of noise which is crawling dutifully to the inner sanctum that is your brain. John Duncan can control you, this is trance-inducing, neither pain nor pleasure. Short-waves of musical frequencies are thrown full-frontal at your face to be taken whole. A truck load of alka-seltzer is needed to digest this lot.... foodstuff for the industrial-phobe. As an added ingredient the kind Dark Vinyl people give us the extra *Brutal Birthday Soundtrack* by CV Massage, which included Duncan. This consists of a machine-like percussive outburst which at the right volume could no doubt do permanent damage. Go on, blow out the candles, if you've enough breath left.

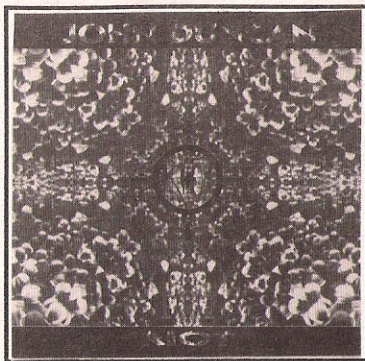
**DUNKELZIFFER IN THE NIGHT**  
Funfundvierzig 02 CD

Must confess that I found this something of a disappointment. Chiefly because it features Damo Suzuki, one time vocalist with seminal Seventies experimentalists Can. Not that it's actually bad, just that it is little more than a perfunctory exercise in prog/dub/jazz rock crossover. If the slickness of The Phantom Band or later Can material appeals to you, then maybe you'll appreciate this. I wish I could be more complimentary, but in all honesty I'd rather listen to Damo's demonic wailing on Pekin O.

John Everall

**DURUTTI COLUMN DRY**  
Materiali Sonori MASOCD90024 CD

Any encounter with Durutti Column guarantees cascading stings, both distressing and pacifying the soul. Dry, a collection of unreleased material covering 1986-89 is no exception. An avant-garde anthology containing collaborations with Miranda Dali and Bruce Gilbert's daughter Zinnia, enveloping live material and session takes which has previously slipped through the release net. Vini Reilly's genius pours through, plucking tranquil emotions along with his guitar strings. Instrumentally and inspirationally always one step ahead, yet a musicianship reaching far beyond experimentalism.



**EINSTURZENDE NEUBAUTEN STRATEGIES**  
**AGAINST ARCHITECTURE II**  
Mute RTD1210245 DCD

Another history of organised chaos from the masters of post-punk industrialism. Where the fuck do you begin to review something as colossal as this 23 track bombardment of sound? The grouping has used anything and everything to make their music and it's all highlighted here. Metal, glass, chainsaws, whips, wood, plastic, razor-blades, water, drills, broken instruments, even working instruments and methods of recording like loops and backward singing are all shown. From performance soundtracks to their idea of pop songs, these cuts from '84-'90 set alight Neubauten's originality. All that's left for me to pick up on are some favourites; ZNS's stop-start jackhammered infusion, Yu-Gung's live onslaught, the grandiose pomp of Seele Brennt's marching bells, the Swan-song feel of Sand, A Chain In Hell's folk-twang, DNS-Wasserturm's bizarre dream-awakening, the pure percussive dub of Flame-On (Reprise) and House Of Lies live completeness. They rose with the beauty of fire and this document should set them ablaze in many a new heart. Buy.

**ELECTRO NOISE TWIST ELECTRO NOISE**  
**TWIST**  
Vision 23 LP

Following in Vision's tradition of a uniform approach, Electro Noise Twist has all the ingredients of the label's previous output. Hardly surprising really as this album has been made by some of Vision's participants, past and present. The familiar pounding disjointed percussion, de-programmed sequences, noise-filled backdrops and schizophrenic saxes can all be found lurking within the murky depths of this vinyl. A collection of an almighty racket is the only way to deal with this. And it features the slowed-down splendour of *Time To Squeeze Out The Welchers*. Is Vision the only truly original label out there?

**ETANT DONNES ROYAUME**  
Touch TONE2 CD

In this performance two figures fight and love each other and they seem to both oppose and attract. Etant Donnes soundtrack is now on CD, covering the whole length of the

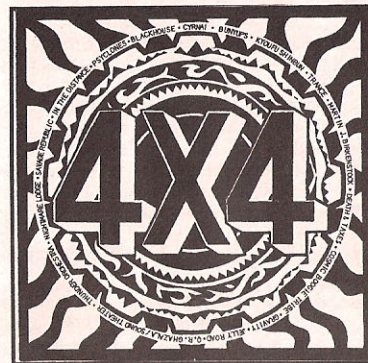
performance (22 minutes) and here too, opposing sound elements are used. They've used strictly concrete sounds, like water and fire, over which they whisper French texts. As a total project I found this much more coherent than their first CD *Aurore*.

FdW

**EUROPE ENDLESS VARIOUS**  
The Clock Strikes CASS

European bands are the theme of this rather mixed bag of a compilation that marks the launch of Alex Novak's new label. Dreadful songs like *Mau Mau Medley* by Japan's YXIMALLOO tend to mar it though. Anyway, since when has Japan been in Europe? There's some awful rock n'roll rubbish on it too (RED ROOM, ECHO) but besides the *Shadow Ministry* track from Venus Fly Trap, the standout track has to be from Belgium's BREATH OF LIFE. Time towers above every other track and I fully expect that they will do a killer LP. The Midlands compilation coming up next should prove to be an improvement, but not a bad first release. A more diligent approach to sound quality and packaging would improve matters a lot.

Naked



**FFA AMGOD**  
SSP 4 CASS

With each part of each track being added live, Amgod does reveal limitations. But, the spirit of punk lives on and it's in the form of FFA's experimentalism. Hardly the noise I was preparing for, this is almost semi-pop, albeit very, very dirty. Guitar, bass and whatever else is lurking in the murky depths are laid to ground by a vocal with more than a passing nod to the delivery of Whitehouse (though cleaner, if you know what I mean?). Amgod has quite an air to it, but with its demo-ish feel seems to lose its force a little.

**FORTAN 5 BLUES**  
Mute STUMM79 CD

Carry On team stalwart found blissed out on acid shock! Well, almost. Fortan 5 have exhumed Sid James and dusted him off for a clever cover of Syd Barrett's *Bike*, one of several standout tracks on Blues. A quirky little number currently shaking the dancefloors around the UK no doubt, although its novelty value will probably wear off quickly.

There is much on offer from this perfectly eccentric pop disc and tracks vary considerably. Keen to demonstrate their dexterity they move from funk to house to weird and back, with fat wedges of electro-bass rhythms adorned with techno trickery. Other notable cuts include the infectiously fizzy *Crazy Earth* and the cosmic morse code-like warblings of *Blues Pt's 1, 2 & 3*. A promising debut from a band destined to become a household name.

Chris B.

**4 X 4 VARIOUS**  
Ladd Frith LF76 CD

A release from Ladd Frith is always welcome and this not only has regular favourites like Blackhouse, Psyclones, Savage Republic, Trance and Nightmare Lodge, but introduces some new names as well. 4 X 4 is a veritable source of everything from ambient and industrial classicism to trashy garage and pop. It's hard to evaluate without going through the whole bloody lot, so here's a few highlights; Gravity's buzzing sequences and spacey cut-ups, Death And Taxes heady guitar, the heavy mania of Cosmic Boogie Tribe and star of the show Kyoufu Shinbun, whose metallic *Animal Beat* is like Blackhouse with Jello Biafra on vocals and Al Jourgenson on guitar. All this and the 'name' bands too. A bargain.

**BRUCE GILBERT MUSIC FOR FRUIT**  
Mute STUMM77 CD/LP

A solo outing from the Wire man, *Music For Fruit* is a dance piece composed for Aletta Collins and damn fine it is too: pulsing electronics, lavish Eno-esque orchestral interludes and occasional forays into metallic percussion combining to produce an eminently listenable work. It can be a mistake to tear something out its original context and to expect it to stand up in its own right. Not in this case, though. The same is true for *Push*. Conceived for an animated film, this piece still sounds superb without its visual counterpart. This release concludes with *You Might Be Called*, an excursion into stark, minimalist dance territory which gets a definite thumbs up from me. Anthems for the Mute generation.

John Everall

**GRAE COM MEDIA SICKNESS**  
Charnel House Prod CHC-9 CASS

How do you define noise? Normal standards of beat, tune, feeling, simply don't apply. Tracks often merge into one another, or are indecipherable from the next. There are precious few words that can adequately describe noise. Pounding? Harsh? Gut-rupturing ultrasonics? Grae Com are all of these and more. What makes them fall into a different bracket than any other noise band? I just don't know.

Naked

**GREATER THAN ONE DUTY AND TRUST**  
ROIR A-200 CASS

Being familiar with Greater Than One's sequenced dance tracks, this was a bit of a surprise. Comprising early works, this cassette opened my eyes to the band's former existence. Opening with a massive soundtrack, *Deep Shake* does just



that, it rumbles, thundering along a road of primitive ambience. *Liberation* follows (another unreleased cut), loopings of electronic noise - reminding of Shriekback's more esoteric moments - surround before percussion and voice break through. These experimental leanings set the whole scene for all manner of surrealistic art-work, sampling and effects, until the finale of *Trust*. At over thirty minutes *Trust* comprises one side and everything they've shown us on the other, all rolled into one long merger of electronic elegance. Duty And Trust has taught me never to expect the expected.

**GREAT WHITE DEATH GREAT WHITE DEATH**  
Sittorm SNAFU23 CASS

Well, they blew it. It started off well, subterranean bass, Velveteque White Light White Heat guitar, booming PIL-style, cranky old synth fizzing away, all creating a wonderfully wired cacophony of sound. Then they started with the silly voices, then the silly noises, then the whole lot went down the toilet. It's like watching someone drink themselves to death. In the beginning it's fun and means something, in the end it's just sad.

**Naked**

**THE HAFLE TRIO REDINTEGRATE**  
Staalplaat STCD014 CD

The Hafle Trio have never been easily categorised and this release doesn't shed much new light. It merely questions whether they produce music or sound studio experiments and just what is their purpose? With the emphasis placed entirely on aural surrealism and textures, they love playing with the boundaries of the listener's perception. Each of these three pieces gradually unfolds only to mutate into a seamless stream of subconsciousness. Interesting at times, but it fails to hold the attention.

**Chris B.**

**HALO ALLOY**  
Electrip E1100 CD/LP

From the off this kick-started, meaty guitars wailed, sequences vibrated, drum machine cracked and the voice actually sung! A Los Angeles duo, Halo have derived from a diverse background including blues and industrial music!! With this bizarre cross-matching they have evolved a doom-laden grunge sound all their own. Cleaner than Skullflower they oscillate with a digitalised filth of the low-down variety. The solid structure of primary passion is interrupted by flailing guitar solo's, bringing relief to the intense pressure. Trippy Spacemen 3 are not that far away, but I'd like to pinpoint early Blood Uncles without the grue.

**HONOR THE EARTH POW-WOW SONGS OF THE GREAT LAKES INDIANS**  
Rykodisc RCD10199 CD

They say that when the singing and dancing stop, the people will cease to be. They say that the sound of the drum is the heartbeat of the creator. The people's of the Ojibway, Menominee and Winnebago are gathered here at this intertribal pow-wow to honor the earth, celebrate life and to offer thanks to the creator. More state of the art field recordings from Mickey Hart's "The World" series this is an amazing

collection of material recorded very live one warm night in July 1990. Powerful and moving ritual music combined with contemporary pieces, this plays an important part in documenting the indigenous voice, beautifully presented with full colour artwork and extensive liner notes. As with other releases in this series part of the proceeds aid the continuation of music traditions of these noble people. An essential addition to your collection.

**Robert H. King**

**HOW TO USE MACHINERY VARIOUS**  
Machinery MA10-3 CD

Yep, mini sampler CD, good idea. Should be the perfect intro to any newcomer to Machinery, but it depends on whether you see these tracks as being representative of the band's main sound. In the case of DANCE OR DIE, then yes, I'd go along with the track included here - powerful and glorious. SWAMP TERRORISTS *So Sweet It's Painful* is pretty damn nasty, but hardly like the rest of their grinding thrash and as for AND ONE's one and a half minutes, is it worth it? OOMPH's sequenced repetition would not make me jump on the next plane for Germany either. If Machinery had picked the band's best tracks, then this could have been superb, but as it stands I wouldn't pay money for it.

**ILLUSION OF SAFETY HISTORICAL**  
Staalplaat CDP

Packed in leather and a bullet to keep the CD in place... Staalplaat confronts the flesh with what it kills. *I.O.S.* opens with a wonderful collage of synthesizer and heavy metal guitar. The rest of the tracks are more ambient-industrial with occasional outbursts of noise. It's a pity though, that your money will be spent on killing animals for a package, so you'd better ask for just the CD...

**FdW**

**IN THE NURSERY SENSE**  
Third Mind TM9271-2/1 CD/LP

Mention In The Nursery and immediately an image of chiselled cheekboned twins, with a pair of military snares, set against a backdrop of rolling hill-side scenery springs to view and of course that's a pretty true impression. Sense continues the classical scales which ITN have sought to create and perhaps this is their strongest yet. There's a majestic energy to the ITN body, no more proven than on the opening march of *Blue Religion*, a piece which gauges the culmination of their powerful souls in unison with the naturally augmented instruments used. Not only have they immediately reached a level of uniform intensity, but from there they build upon it and extend open arms with a warmth of emotion so rarely touched. *Temporis* inspires with a lifting chorus, climbing upward, another sense for anyone's finest moment. So much pleasure can be felt from listening to this - what is literally, a slab of plastic - it's not easy to suppress the feelings of joy apparent from it. Quite simply, words cannot be found to recommend Sense enough. In The Nursery have lent us a vision to take to our most depressed moments.

**THE STATE**

**CONTROL**

**SOUND AND THE STATE**

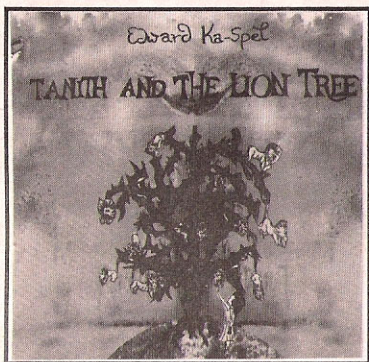
**C.D.: VIDEO: CASS**

THE STATE CONTROL IS DISTRIBUTED EXCLUSIVELY IN THE UK BY APT.

C.D.'s £10.50..K7 £7.00..VIDS £20.00 PP: UK £1.00..EUR £1.50..REST..£2.50  
Cheques, etc to-SOUND SOUND. 92 ULFORD RD LONDON SE5 9 HR.



Three tracks of swallowing sonic abrasiveness from an offshoot of Sigillum S. The long demolishing *I.N.R.I.* opens, massively distorted electronics and the Sigillum S participation is illuminated. A choral chant runs confusingly throughout, carefully baptising its powered noisy surroundings. *Propeller Sodom Lucifer* runs at speed, metallic to the end, a mad crashing of rhythm and voice. There's more though, but the last track is terribly out of place. Half-assed, disguised electro thrash, with an off-centred drum track (really annoying), *Pigskull Loudspeaker* seems nothing but a filler. In all an orgasmic delight for any brown paper-bagged noise merchant, despite the sermon spoiling final cut.



**JACKDAW WITH CROWBAR** *HANGING IN THE BALANCE*  
Hax 04 LP

Previously on Ron Johnson Records, this excessively eclectic lot from Leamington Spa have moved across to an Italian label, who are cultivating a considerable amount of interest for this in the land of pizza and Pankow. Hanging In The Balance is a strange affair, juxtaposing fuzzy guitar thrash, reggae and dub, all as one and one for all. Politically sound they laugh and spit in the faces of government and monarchy and provide the "best antidote to post-Gulf depression". *Crossing The Great Divide* burns the grooves with its brash guitar noise, over which the vocalist reports wittily of "Too many I.C.I.'s in my ozone layer, too many media Maxwell's in my Murdoch empire.". Love it! These kind of lyrical diversions are littered throughout, shining with punch-like sarcasm. For me there's a little too much rub-a-dub, but the electric charge of *Divide* and *Slop Bucket Justice*, together with a full colour booklet of montages, make this well worth the price of admission.

A rather impressive debut from Jouisance, a one-man band from East London who's expressed himself on Funky's alternatives previously. *The Satyr* is prodding sequenced night music, sensuous and heady with a rhythmic passion. Whirling

furiously in digitalised frenzy, faint strains of Solar Enemy can viewed through the screen. The track could be seen as dance music, but it goes far beyond any repetitive tone. There's something down there amongst the blips and stuttering vocal and it's downright scary by the time you reach *We Ask You To Join Us*. This masked request for action infectiously entices the brain, whilst being bounced around inside a maliciously wounding percussive barrage. *Bodies* closes. A winding down, stop-start pulses of bass rhythms. This memorable single shows all the factors of a new burgeoning talent, who's finally been let loose on the senses. Now is the time to listen.

A reissue of the '87 instalment of his China Doll series and maybe the most sinister of them all. The sweet music and rhymes are lulled love-songs, with an edge of thorny awakenings. Like the "fools gold" of *The Fool* these are drifting dreams of nightmare moments. Beautiful rippling electronic sounds soothe, *The Qa? Spell* saddens and the hellish noises make you wonder. Don't trust this wide-eyed poet too much! As an added incentive to purchase this, the home recorded strangeness of *The Wüchfinder Suite* is here too, an abstract collage of fairground proportions.

An Ed solo effort has always been something to behold and Tanith furthers the past China series to new measures. Blending collages of sound with successive ballads, the man takes us yet again, on a trip through to the farthest reaches of his mind. The songs are far from simple, electronic riffs intensely weave around Ka-Spel's magical, sublimely mystifying vocals. His cutting acid wit erupts, nightmarishly visioning life, love and lust. But what does it all sound like? Now there's a question... Picture a court jester with a wall of gadgetry and a dozen radios and you'll be pretty close - off (with) his head! There's no tangible explanations given here, make what you will of Tanith's chaos. LPD have always been linked with numerous talents, but for the moment I'd align Edward Ka-Spel to Coil. Whilst Balance and co. want to shadow movement with their shuddering threshold house, this Dots frontman pins us, nakedly examining our own existence. Bewitching.

A voyage of discovery? Tropological takes us on a journey to the world of King Felix. Much of this album is retro-garde industrial, neoclassical music, with a distinctly baroque flavour, although each track has its own unique identity. From *Transsubstantus* with its Middle Eastern bells and wind instruments to *Legion*, a fanfare of orchestral samples with a piston-like rhythm swamped in reverb and a grating guitar undercurrent. Many of the tracks seem to swell in a discordant mass of strings without actually going anywhere, but this in no way spoils the album. Two tracks stand out above the rest, maybe only due to their apparent flippancy. *Basilisk*

and *Stopper* with their looped sampled rhythms and simple melodies, though initially seeming out of place, provide an interesting counterpoint to the rest of the tracks. Due to the diverse sampling the sound quality varies, but never falls below standard. *Tropological* is a thoughtful, emotive album well worth trying to get hold of.

LEGENDARY PINK FLOTS ARE BACK

You can't fault Fragment's style. They certainly have made a niche for themselves in the curious world we call The Empty Quarter. They owe much more to Neil Innes and other Bonzo Dog Doo Daa Band members than to anyone from the electronic field on the strength of this release. Schizophrenic in tendency it doesn't seem to know whether to try and evoke tacky 60's psychedelia or tell us a story such as on the track *Mr Fowler*. Many moments will remind you of those liberally inclined 60's films that invariably have titles like *Bill And Sue And Bob Too* and feature long bike riding scenes. Historically blippy synths, that they simply don't make anymore give this a dated yet compulsive air. Johann Kloos sure has got some odd things in his attic.

French duo playing lots of acoustic instruments, but mainly pianos. The results are no less than 23 tracks in 45 minutes. Sometimes it's weird, sometimes very folky, but it never offends the listener, so you might say: a bit too sweet?

A CD single only release, which charts the new direction of left-field electro's Konstruktivists. Primarily a dance track *Tic Tac Toe* is realised in four transient forms. The New York mix is minimally phased with a hellish guitar lick from Lawrence Burton. The lyric line, a repeated "Tic Tac Toe" reminds of a robotic P'Orridge plugged into the mains. Closely linked is the album version with a richer flavouring. The standard dub version is far from standard, pumping

vigorously all over. But, the low point was the techno mix, highlighting the problem with techno..., boredom. Such a shame you won't actually hear any of these in the clubs though - no 12", no rave.

This 4-track tape from Krach left me somewhat confused. The duo, Stretch and Squid manage to sound like Frontline Assembly, Soft Cell and The Cult all at the same time. Bizarre! I didn't actively dislike this tape and I'm sure with the right backing they could be as big as EMF. Not really to my taste - although I did think the Megadeath samples were cool.

Putting the weird back into weirdo's, this 23 track selection of two-minute anti-songs is both funny and in some places, bloody boring. At times they made me choke with the brilliance of songs like *Jerry Lee's Penis*, *I Ride A White Horse Against UFO's*, *Neo-Solipsism*, *Teenage Kids Just Want To Kill* (true irony there) and *How Miller Beer Is Made....*. "...then add a Hiroshima spritzer and pour in Agent Orange Elixir." Without trying too hard this lot sound like Renaldo and The Loaf, but sometimes they just don't try at all. Making music without actually playing is fine, but the results are left a little bare in places. Still, at around two minutes a track, there's always a touch of genius just a breath away. Krackhose give new meaning to body music.

One of the rarest Pink Dots vinyl, finally gets it's airing on CD. A Ding Dong Discs classic of live and session work from 1984, proving both their uptempo and experimental sides. M.M.M.M.M.M.M.M.M.M.M.M... all twiddly doodlings, bursts into the most pure pop of all time. *The Heretic* and *Jungle* carries on the trait, violin providing sinuous sidelines to a pumping bass, fuzz-tripped guitar and Edward's spine-tingling vocals. With the frenzied live work out of the way, the lavishly arranged *The Lovers (Part 1)* drifts sensuously; grand piano, violin, soft-spoken words all combine with a tremendous beauty. An Ennio Morricone production of immense infusion. This track alone should persuade you to obtain this CD. And *Part 2*'s worrying noise is present too, LPD at their most accessible.

Nothing will prepare you for this, less than 50 seconds into the CD you're hit by an electric force field, *Massele-Kicking* off with the intensity and style of an army with a battering ram, wired to the National Grid, it pushes its way into the depths of your head. From there its sheer energy will coarse through your nervous system, throbbing with a bass sound so heavy it will pin you to the floorboards. And as the music on this album reinforces itself track after glorious track you will become overwhelmed. On *First*, the darkest



holes from which there seems no hope of escape, the beat rumbles mightily from speaker to speaker before being sucked inside out in the punishing whirlpool of *Peggy Hell*, a nightmare of sonic overload. With eight awesome slabs of armageddon that slowly, relentlessly crush the senses Le Syndicat are definitely in control throughout and there seems nothing around (at present) to match their power. This CD causes damage - buy it!

Chris B.

**LLWYBR LLAETHOG MEWYN DUB**  
ROIR A-202 CASS

A heavy dub collusion of beats from the Welsh speaking legends, arranged by Concrete and released by cassette icons ROIR. The better tracks of this long workout remind of Colourbox at their weightiest, the opening *Al Bod Dub* being remarkably close to the latter's *Baby I Love You So*. Can't say I was that enthralled by this, probably because me and reggae don't exactly hit it off, but I did stay the course and could recommend Mewyn Dub as a background experience. Richard Boon's liner notes were great though, but Llwybr Llaethog taking over the merchandising prowess of Tackhead? Nah!

**LT CAMEL LT CAMEL**  
Metamkine MKCD001 CD

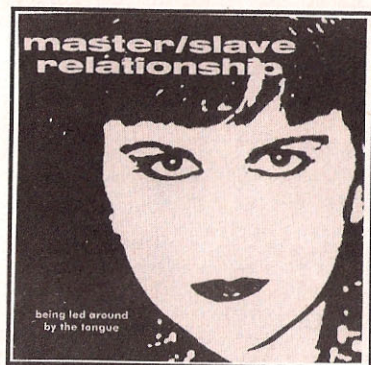
My initial reaction after receiving this in the post was sheer incredulity at the fact that any self-respecting person could suffer the extreme indignity of possessing such an awful moniker. Well, that unfortunate person is one Philippe Blanchard of 21 Rue Barodet, 69004 Lyon, France - I publish his address in the hope that some philanthropic soul will write to him and tell him he should drop his abominable appellation. You can also inform him that his dreary avant-doodling resulted in the cat scuttling off into the cellar, my girlfriend retreating upstairs and me being pushed a good distance along the road to padded-cell candidature. File under 'Unwelcome Visitor Repellant'.

John Everall

**MASTER/SLAVE RELATIONSHIP BEING LED  
AROUND BY THE TONGUE**  
MSR MSR16CD CD  
**MASTER/SLAVE RELATIONSHIP THIS  
LUBRICIOUS LOVE**  
MSR/RRR RRR/MSR17 CD

Two releases from the explicit world of Debbie Jaffe and MSR. *Being Led Around By The Tongue* is a new set and features a more structured approach to their electronic chamber of sound. Electric beats set alight tracks like *Hexus Sexus* and *Wer*, filled with Debbie's sexually dominated lyrics. Metallic waves of guitar and percussion smother *Pornographic Women* and as a whole there's enough sadistic noise here to please old acquaintances as well as new ones. This *Lubricious Love* is for all you Whitehouse deviants and is even more painful than that band's obsessions. Violently savage in its frequencies, the voice is even used to extremities on *Hate Love Dream*, reminding of Diamanda Galas. In a limited run of 1000 with bonus cuts, not on the RRR original vinyl. *Master/Slave Relationship* make a noise that's not easy to handle, S & M in soundform, personal and

powerfully overbearing. Definitely not for the kiddies.



**MAUVE SIDESHOW MAUVE SIDESHOW**  
Refraction Sound CD

Spiralling, chaotic sound collages..., psychedelia with the lights on. Mauve Sideshow give us selections from their past vinyl, all in happiness-inducing digital daydreams. These pieces quiver wildly, electronics playfully bind themselves, wrapping their effecting colours soberly around the mind's eye. Noises drift and echo, totally devoid of the beautiful voice romancing each story, without any interaction between music and the voice. No comparisons, no need. Mauve Sideshow make the sound you'd find at the back of your brain. Music from the other side.

**MC 900FT JESUS WELCOME TO MY DREAM**  
Network NET035 CD/LP

Mark Griffin is a prolific songwriter with an unusual talent for condensing complete works of fiction into fascinating songs that absorb the mind and make it think. Surreal stories populated by some pretty malevolent characters coming at you from the grooves like a bunch of outpatients from the paranoid ward, armed with stun guns. *Killer Inside Me*, the single lifted from this album, is a typical example - the nice, simple guy with the killer edge. The music is a sharply focused collision of jazz, funk and beat driven dance, as on the cool, addictive opener *Falling Elevators*. But the spell-binding *The City Sleeps* is reason enough to buy the album, it's probably the only piece of music you will ever hear that makes you feel like committing arson!

Chris B.

**MENGRAD & PSYGRAM IN DREAMSHOW**  
Flabbergast FG4 CD

A split release, but with each band's tracks being interspersed between each others, so really you don't notice the difference. In *Dreamshow* is full of transient collages of industrial sounds, looping noise, slow grinding effects, deeply resonating voices and the odd porn cut-up. It's really the voice which carries this across to its most disturbing, used as a vastly wide area of surreal sounds, in ways of both soundscaping and upfront assaults. Frighteningly atmospheric.

# THE EMPTY QUARTER

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CHROME	3RD FROM THE SUN/GRAND VISION	CD	DOSSIER	NEW	12.00	COMPOUND	CINEMA VERITE	CD	DOSSIER	NEW	12.00
CHROME	ALIEN SOUNDTRACKS	LP	DOSSIER	NEW	8.00	CONCRETE(pre 400 BLOWS)	GHOULISH PRACTICES	7" F/OUT SL	CONCRETE	G/M	5.00



CONSOLIDATED	BRUTAL EQUATION	12"/CD	NETTWERK	NEW	ea 4.00	DEAD CAN DANCE	SERPENTS EGG	LP	4AD	M/M	3.00
CONSOLIDATED	CONSOLIDATED	LP	ANTLER	NEW	7.00	DEAD CAN DANCE	WITHIN THE REALMS	LP	4AD	VG/M	2.00
CONSOLIDATED	FRIENDLY FASCISM	LP/CD	NETTWERK	NEW	7/11.50	DEATH IN JUNE	1888	LP LTD RED VINYL REISSUE	NER	NEW	8.00
CONSOLIDATED	MYTH OF ROCK	CD	NETTWERK	NEW	11.50	DEATH IN JUNE	BORN AGAIN	12"	NER	M/M	20.00
CONSOLIDATED	THIS IS FASCISM	12"/CD	NETTWERK	NEW	ea 4.00	DEATH IN JUNE	BURIAL	LP WHITE VINYL	NER	VG/M	20.00
CONTROLLED BLEEDING	BODY SAMPLES	CD	DOSSIER	NEW	12.00	DEATH IN JUNE	CATHEDRAL OF TEARS	CD	NER	NEW	11.00
CONTROLLED BLEEDING	HEADCRACK	LP	STERILE	M/M	30.00	DEATH IN JUNE	COME BEFORE CHRIST	12"	NER	M/M	22.00
CONTROLLED BLEEDING	HOG FLOOR	LP	SUBTERRANEAN	NEW	8.00	DEATH IN JUNE	COME BEFORE CHRIST	7"	NER	M/M	18.00
CONTROLLED BLEEDING	PLEGM BAG SPATTERED	CD	DARK VINYL	NEW	13.00	DEATH IN JUNE	CORN YEARS	CD	NER	NEW	11.00
CONTROLLED BLEEDING	SONGS FROM GRINDING WALL	12"	WAX TRAX	NEW	6.00	DEATH IN JUNE	GUILTY HAVE NO PAST	CD	NER	NEW	11.00
CONTROLLED BLEEDING	TRUDGE	LP/CD	WAX TRAX	NEW	7/11.50	DEATH IN JUNE	GUILTY HAVE NO PRIDE	LP	NER	NEW	8.00
COSMICS	VOL 1	12"	VISION	NEW	4.00	DEATH IN JUNE	NADA	LP/CD	NER	NEW	8/11.00
COXHILL, LOL	COUS COUS	LP	NATO	NEW	9.00	DEATH IN JUNE	NIGHT AND FOG	LP LTD RED VINYL		NEW	12.00
COXHILL, LOL	DUNOIS SOLOS	LP	NATO	NEW	9.00	DEATH IN JUNE	SHE SAID DESTROY	12"	NER	M/EX	26.00
COXHILL, LOL	FROGDANCE	DLP	IMPETUS	NEW	15.00	DEATH IN JUNE	THE CALLING	12"	NER	M/EX	25.00
COXHILL, LOL	INSTANT REPLAY	DLP	NATO	NEW	15.00	DEATH IN JUNE	TO DROWN A ROSE	10"	NER	M/EX	25.00
COXHILL, LOL	SOLO	LP	SHOCK	NEW	7.00	DEATH IN JUNE	WALL OF SACRIFICE	CD	NER	NEW	11.00
CRASS	BEST BEFORE	DLP/CD	CRASS	NEW	6/9.00	DEEP FREEZE MICE	SAW A RANCH HOUSE	LP V.LTD REISSUE & INS	CORDELIA	M/M	25.00
CRASS	CHRIST THE ALBUM	DLP/CD	CRASS	NEW	6/9.50	DELERIUM	EUPHORIC	12"/CD	THIRD MIND	NEW	4/9.00
CRASS	FEEDING OF 5000	12"/CD	CRASS	NEW	ea 5.50	DELERIUM	FACES FORMS & ILLUSIONS	CD	DOSSIER	NEW	12.00
CRASS	PENIS ENVY	LP/CD	CRASS	NEW	6/7.00	DELERIUM	MORPHEUS	CD	DOSSIER	NEW	12.00
CRASS	STATIONS OF THE CRASS	DLP/CD	CRASS	NEW	6/7.00	DELERIUM	STONE TOWER	CD	DOSSIER	NEW	12.00
CREED, HELIOS	BOXING THE CLOWN	LP/CD	AMPH RPTILE	NEW	8/11.50	DELERIUM	SYROPHENIKAN	CD	DOSSIER	NEW	12.00
CREED, HELIOS	LAST LAUGH	LP	AMPH REPTILE	NEW	8.00	DEPECHE MODE	ENJOY THE SILENCE	12" ETCHED REMIX	MUTE	NEW	4.50
CRISIS	ALIENATION	7"	ARDKOR	M/M	20.00	DEPECHE MODE	ENJOY THE SILENCE	CDS LTD QUAD MIX	MUTE	NEW	4.50
CRISPY AMBULANCE	FIN	CD	TEMPEZ MODERNE	NEW	11.50	DER PLAN	DIE PIETSCHES DES LEBENS	LP/CD	ATATAK	NEW	8/11.50
CRISPY AMBULANCE	THE PLATEAU PHASE	CD	FAC. BENELUX	NEW	11.50	DER PLAN	ES IST ENIE FREMDE	LP	ATATAK	NEW	8.00
CTI (CHRIS & COSEY)	ONE	12"	CTI	VG/M	8.00	DER PLAN	FETTE JAHRE	LP	ATATAK	NEW	8.00
CTI (CHRIS & COSEY)	TWO	12" & INSERT	CTI	M/M	12.00	DER PLAN	NORMALETTE SURPRISE	LP	ATATAK	NEW	8.00
CUNNINGHAM, DAVID	GREY SCALE	LP ORIG	PIANO	NEW	10.00	DESTINATION JARRE	ISSUE 1 - JEAN MICHEL JARRE MAG	MAG		NEW	0.75
CURRENT 93	AS THE WORLD DISAPPEARS	CD	DURTRO	NEW	11.00	DESTINATION JARRE	ISSUE 5	MAG		NEW	1.75
CURRENT 93	BAR MALDOROR	LP ORIG CUSTOM SL	MI MORT	EX/EX	50.00	DESTINATION JARRE	ISSUES 2,3 & 4	MAG		NEW	ea 1.00
CURRENT 93	CHRIST & PALE QUEENS	CD		NEW	11.00	DIE FORM	CORPUS DELICTI	LP (CLEAR VINYL) / CD	P. AMOREUSE	NEW	8/11.50
CURRENT 93	CROOKED CROSSES	CD REMIX	UTD DAIRIES	NEW	11.00	DIE KRUPPS	METALL MASCHINEN MUSIK	2X12"/CD	MUTE	NEW	9/12.00
CURRENT 93	DOGS BLOOD RISING	CD	DURTRO	NEW	11.00	DIE KRUPPS(with N.EBB)	MACHINERIES OF JOY	12"	MUTE	NEW	4.00
CURRENT 93	IMPERIUM	CD		NEW	11.00	DIE KRUPPS(with N.EBB)	MACHINERIES OF JOY REMIX	12"	MUTE	NEW	4.00
CURRENT 93	IN MENSTRUAL NIGHT	LP ORIG PIC DISC & INSERTS	UTD DAIRIES	-/EX	40.00	DIE VORKRIEGSZEIT	CYSTIS	C	FLABBERGAST	NEW	13.00
CURRENT 93	ISLAND	CD	DURTRO	NEW	11.00	DIE WARZAU	LAND OF THE FREE	12" ORIG W/L & P.R.	DESIRE	-/M	12.00
CURRENT 93	LASHTAL	12" ORIG & INSERT	LAYLAH	M/M	18.00	DIE WARZAU	LAND OF THE FREE	12"	FICTION	EX/EX	2.50
CURRENT 93	NATURE UNVEILED	LP ORIG	LAYLAH	M/M	40.00	DIE WARZAU	STRIKE TO THE BODY	12" 6-TRACK (U.S.)	FICTION	M/M	9.00
CURRENT 93	NATURE UNVEILED	LP REISSUE	MALDOROR	NEW	8.00	DOM	DOM	LP ORIG	DOM	EX/EX	8.00
CURRENT 93	PRESENTS HARRY OLDFIELD	LP/CD	DURTRO	NEW	8/11.00	DOM	DOM 2	LP	DOM	EX/M	12.00
CURRENT 93	PRESENTS SVENBJORN	LP/CD	DURTRO	NEW	8/11.00	DOMINATOR	FORBIDDEN PLEASURES	LP/CD		NEW	7/11.00
CURRENT 93	SWASTIKAS FOR NODDY	CD	LAYLAH	NEW	11.50	DUB SEX	SPLINTERED FAITH	LP/CD	CUT DEEP	NEW	7/10.50
CUTLER, CHRIS & FRED FRITH	LIVE IN MOSCOW, PRAGUE & WASHINGTON	CD	RECOMMENDED	NEW	12.00	DUNCAN, JOHN	DARK MARKET	CD (BEL)	STAALTAPE	NEW	12.50
CYBERAKTIF	TEMPER	12"/CD	WAX TRAX	NEW	ea 4.00	DUNCAN, JOHN	RIOT	CD	DARK VINYL	NEW	12.00
CYBERAKTIF	TENE BREIA VISION	LP/CD	WAX TRAX	NEW	8/11.50	DUNCAN, JOHN & A.MCKENZIE	CONTACT	CD	TOUCH	NEW	12.00
CZUKAY, HOLGER	MOVIES	LP ORIG	EMI	M/M	9.00	EG OBLIQUE GRAPH	TRIPTYCH	7" ORIG	RECLOOSE	NEW	4.00
DAF	DIE KLEINEN UND DIE BOSEN	CD	MUTE	NEW	11.50	EINSTURZENDE NEUBAUTEN	2 X 4	CASS	ROIR	NEW	8.00
DARK DAY	EXTERMINATING ANGEL	LP (U.S.)	LUST/UNLUST	M/EX	15.00	EINSTURZENDE NEUBAUTEN	DRAWINGS OF OT	CD	SOME BIZZARE	NEW	11.50
DARK DAY	HANDS IN THE DARK	7" FOLDDOUT SL & INSERT	LUST/UNLUST	G/EX	12.00	EINSTURZENDE NEUBAUTEN	HALF MENSCH	LP & 7"	SOME BIZZARE	M/M/VG	15.00
DAVE HOWARD SINGERS	CHANCES	12" W/L UNRELEASED	HALLELULAH	-/EX	12.00	EINSTURZENDE NEUBAUTEN	KOLLAPS	LP/CD	ZICKZACK	NEW	8/11.50
DE FABRIEK	LABISH INTERMEDIARIES	LP	ADN	NEW	8.50	EINSTURZENDE NEUBAUTEN	STRATEGIES	CD	MUTE	NEW	11.50
DE FABRIEK	MADE IN GERMANY	CD	ARTWARE	NEW	13.00	EINSTURZENDE NEUBAUTEN	STRATEGIES II	DCD	MUTE	NEW	15.00
DEAD CAN DANCE	GARDEN OF THE ARCAN DELIGHTS	12"	4AD	M/M	3.00	ELECTRO NOISE TWIST	ELECTRO NOISE TWIST	LP	VISION	NEW	7.00



EMBRYO	LIVE	LP	SCHNEEBALL	NEW	8.50	FRONT 242	MASTERHIT	12"/CD	RRE	NEW	ea 4.00
EMBRYO	TURN PEACE	LP/CD	SCHNEEBALL	NEW	8.5/12	FRONT 242	NEVER STOP	12"/CD	RRE	NEW	ea 4.00
ENO, BRIAN	ANOTHER GREEN WORLD	LP	EG	M/M	5.00	FRONT 242	NO COMMENT	LP/CD	RRE	NEW	7/11.50
ENO, BRIAN	DISCREET MUSIC	LP	EG	M/M	5.00	FRONT 242	OFFICIAL VERSION	LP/CD	RRE	NEW	7/11.50
ENO, BRIAN	MUSIC FOR AIRPORTS	LP	EG	M/M	5.00	FRONT 242	POLITICS OF PRESSURE	12"/CD	RRE	NEW	ea 4.00
ENO, BRIAN	ON LAND	LP	EG	M/M	5.00	FRONT 242	PRINCIPLES	7" ORIG	RRE	NEW DANCE	EX/EX 40.00
ENTRE VIFS	ENTRE VIFS	CD LTD NO'D	ARTWARE	NEW	13.00	FRONT 242	RHYTHM OF TIME	12"/CD	RRE	NEW	ea 4.00
ERICK	?	CASS	FRAGMENT	NEW	6.00	FRONT 242	TRAGEDY FOR YOU	12"/CD	RRE	NEW	ea 4.00
ERICK	FUZZYFELT	LP	FRAGMENT	NEW	8.00	FRONT 242	TWO IN ONE	12"/CD	RRE	NEW	ea 4.00
ESPLENDOR GEOMETRICO	SHEIKH ALAJAMA	CD	TOUCH	NEW	12.50	FRONT 242	TYRANNY FOR YOU	LP/CD	RRE	NEW	7/11.50
ETANT DONNES	AUORE	CD	TOUCH	NEW	12.00	FRONTLINE ASSEMBLY	CAUSTIC GRIP	LP/CD	RRE	THIRD MIND	NEW 7/11.50
ETANT DONNES	ROYAUME	CD	TOUCH	NEW	9.50	FRONTLINE ASSEMBLY	DIGITAL TENSION	12"/CD	RRE	THIRD MIND	NEW ea 4.00
EYEBALL	ISSUE 2	MAG	HORROR/WEIRD	NEW	2.00	FRONTLINE ASSEMBLY	GASHED SENSES	LP/CD	RRE	THIRD MIND	NEW 7/11.50
EYELESS IN GAZA	DRUMMING THE BEATING HEART	LP & PRESS REL	CHERRY RED	EX/M	9.00	FRONTLINE ASSEMBLY	STATE OF MIND	CD	RRE	DOSSIER	NEW 12.00
EYELESS IN GAZA	PHOTOGRAPHS AS MEMORIES	LP	CHERRY RED	M/M	8.00	GADGETS (THE THE)	BLUE ALBUM	LP ORIG	RRE	GLASS	EX/M 20.00
EYELESS IN GAZA	TRANSCIENCE BLUES	CD	INTEGRITY	NEW	11.50	GADGETS (THE THE)	GADGETREE	LP ORIG	RRE	FINAL SOLUTION	EX/EX 30.00
FAST SET	JUNCTION ONE	7"	AXIS	VG/G	4.00	GALAS, DIAMANDA	DIVINE PUNISHMENT	LP/CD	RRE	MUTE	NEW 7/11.50
FAT	AUTOMAT HI-LIFE	CD		NEW	12.00	GALAS, DIAMANDA	LITANIES OF SATAN	LP/CD	RRE	MUTE	NEW 7/11.50
FAT	HIT	LP	THESE	NEW	8.00	GALAS, DIAMANDA	PLAQUE MASS	DLP/CD	RRE	MUTE	NEW 9/11.50
FAT	PLAYS FOR YOU	LP	AMOK	NEW	8.00	GALAS, DIAMANDA	SAINT OF THE PIT	LP/CD	RRE	MUTE	NEW 7/11.50
FAUST	71 MINUTES OF	CD	RECOMMENDED	NEW	12.00	GALAS, DIAMANDA	YOU MUST BE CERTAIN OF THE DEVIL	LP/CD	RRE	MUTE	NEW 7/11.50
FAUST	RETURN OF THE LEGEND	LP REISSUE WHITE VINYL	RECOMMENDED	M/M	12.00	GALAXY(CV/DAVE BALL)	LOVE STREET	12"	RRE	PARLOPHONE	M/EX 7.00
FAUST	TAPES	CD	RECOMMENDED	NEW	12.00	GANZHEIT	BRAINS TO THE WALL	12"	RRE	EDIESTA	NEW 5.00
FAUST	THE FAUST TAPES	LP REISSUE & PLASTIC OUTER	RECOMMENDED	M/M/M	10.00	GANZHEIT	HAMMER	12"	RRE	EDIESTA	NEW 5.00
FEDERAL STATE	N:EURO	LP/CD	CONCRETE	NEW	7/11.00	GEESIN, RON	AS HE STANDS	LP	RRE	RON GEESIN	M/EX 15.00
FELDMAN, MORTON	TRIADIC MEMORIES	CD	SUB ROSA	NEW	12.00	GEN P/STAN BINGO	WHAT'S HISTORY	CASS ORIG	RRE	NEKROPHILE	M/M 12.00
FIELD	LIVING DAYLIGHT	CASS	FRAGMENT	NEW	6.00	GESSERIT, BENE	FASHION	LP	RRE	DEAD MANS CURVE	NEW 8.00
FIELD	PARAFLEABUGMITE	CASS	FRAGMENT	NEW	5.00	GETTING THE FEAR	LAST SALUTE	7"	RRE	RCA	M/M 8.00
FIELD	SUN	CASS	FRAGMENT	NEW	5.00	GILBERT & LEWIS	MZUI	LP ORIG F/OUT SL	RRE	CHERRY RED	EX/M 12.00
FINAL ALT RELATIONSHIP	PASSI UGUALI	LP (ITA)	MINUS HABENS	NEW	9.00	GILBERT, BRUCE	MUSIC FOR FRUIT	LP/CD	RRE	MUTE	NEW 8/12.00
FINAL CUT	DEEP INTO THE CUT	LP/CD	BIG SEX	NEW	8/11.50	GILBERT, BRUCE	THE SHIVERING MAN	LP/CD	RRE	MUTE	NEW 7/12.00
FISHER, MORGAN	THE SLEEPER WAKES	LP	CHERRY RED	EX/M	9.00	GILBERT, BRUCE	THIS WAY	LP	RRE	MUTE	NEW 7.00
FLUID MASK	FLESH SPARKS TO THE BEAT	12"	VISION	NEW	4.00	GOAT	GOAT	12"	RRE	REAL KAWOOM	VG/VG 10.00
FOETUS	CALAMITY CRUSH	12"	SOME BIZZARE	M/M	9.00	GREATER THAN ONE	G-FORCE	LP/CD	RRE	TORSO	NEW 7/11.00
FOETUS	DEAF	LP ORIG	SELF IMMOLATION	M/M	50.00	GRIM HUMOUR SPRING 91	SPRING 91 LYDIA LUNCH, CINDYTALK..	MAG & LTD 7"	RRE		NEW 2.50
FOETUS	HOLE	CD	SOME BIZZARE	NEW	11.50	GURDJIEFF	SPI RITUAL	7"	RRE	NIGHT GALLERY	M/M 10.00
FOETUS	HOLE	LP & INSERT	SOME BIZZARE	M/M	8.00	GYLLENSKOLD, GEIJERSTAM	LIVE AT BAR MALDOROR	LP ORIG	RRE	MI MORT	M/M 40.00
FOETUS	NAIL	CD	SOME BIZZARE	NEW	11.50	HAFLER TRIO	ORGY BOYS	LP ORIG G/FOLD SL	RRE	HAT HUT	VG/EX 50.00
FOETUS	SINK	CD	SOME BIZZARE	NEW	11.50	HAFLER TRIO	BAG OF CATS	CD	RRE	TOUCH	NEW 12.00
FORTRAN 5	BLUES	LP/CD	MUTE	NEW	8/12.00	HAFLER TRIO	DISLOCATION	CD	RRE	STAALTAPE	NEW 13.00
FRACTURED	ISSUE 3 - DIJ, CLOCK DVA	MAG	ISLAND	NEW	1.50	HAFLER TRIO	IGNOTIUM PER IGNOTIUS	CD	RRE	TOUCH	NEW 12.00
FRIPP & ENO	NO PUSSYFOOTING	LP ORIG G/FOLD	EG	M/M	10.00	HAFLER TRIO	INTOUOF	LP	RRE	KK	NEW 8.00
FRIPP, ROBERT	EXPOSURE	LP	RECREC	NEW	12.00	HAFLER TRIO	KILL THE KING	CD	RRE	STAALTAPE	NEW 13.00
FRITH, FRED	GRAVITY	CD REISSUE	REC-REC SWISS	NEW	ea 11.50	HAFLER TRIO	MASTERBATORIUM	CD	RRE	TOUCH	NEW 9.50
FRITH, FRED	TECHNOLOGY OF TEARS	DLP/CD	MADE TO MEASURE	NEW	8/12.00	HAFLER TRIO	REDINTEGRATE	CD F/OUT SLEEVE	RRE	STAALTAPE	NEW 13.00
FRITH, FRED	TOP OF HIS HEAD	LP/CD	RECREC	NEW	12.00	HAFLER TRIO	SEA ORG. THE	10" ORIG & BOOK	RRE	TOUCH	M/M 15.00
FRITH, FRED	CHEAP AT HALF THE PRICE	CD	RECREC	NEW	12.00	HAFLER TRIO	THREE WAYS OF SAYING TWO	LP & BOOK	RRE	CHARRM	M/EX 17.00
FRITH, FRED	SPEECHLESS	CD	RRE	NEW	11.50	HALF JAPANESE	CHARMED LIFE	LP/CD	RRE	NO MANS LAND	NEW 8.5/12.50
FRONT 242	BACK CATALOGUE	12"/CD	RRE	NEW	ea 4.00	HALF JAPANESE	HALF GENTLEMEN/NOT BEASTS	3LP BOX SET, BOOK, ETC	RRE	ARMAGEDDON	EX/M 40.00
FRONT 242	ENDLESS RIDDANCE	LP/CD	RRE	NEW	7/11.50	HALF JAPANESE	MUSIC TO STRIP BY	CD	RRE	BAD ALCHEMY	NEW 12.50
FRONT 242	FRONT BY FRONT	LP/CD	RRE	NEW	7/11.50	HALF JAPANESE	MUSIC TO STRIP BY	LP	RRE	BAAL	NEW 8.50
FRONT 242	GEOGRAPHY	CASS/CD	RRE	NEW	6/7.00	HALF JAPANESE	WE ARE THEY WHO ACHE	LP/CD	RRE	RALPH	NEW 8.5/12.50
FRONT 242	GRIPPED BY FEAR	12"/CD	RRE	NEW	ea 4.00	HARD CORPS	DIRTY	7"	RRE	SURVIVAL	-/EX 25.00
FRONT 242	HEADHUNTER	12"/CD	RRE	NEW	ea 4.00	HARD CORPS	DIRTY	12"	RRE	SURVIVAL	EX/EX 20.00
FRONT 242	INTERCEPTION	12"/CD	RRE	NEW	ea 4.00	HARD CORPS	JE SUIS PASSEE	7"	RRE	POLYDOR	VG/EX 4.00



HARD CORPS	LUCKY CHARM	12"	RHYTHM KING	M/M	8.00	KA-SPEL, EDWARD	TANITH AND THE LION TREE	CD	THIRD MIND	NEW	12.00
HARD CORPS	METAL & FLESH	CD	CONCRETE	NEW	11.00	KILL UGLY POP	LEATHERFACE GETS RELIGION	LP	DEAD MANS CURVE	NEW	8.00
HARRISON, KEVIN	INSCRUTABLY OBVIOUS	LP	CHERRY RED	M/M	10.00	KING CRIMSON	DISCIPLINE	LP	EG	M/M	4.00
HAVOC	319	LP/CD	CONCRETE	NEW	7/11.00	KING CRIMSON	LARKS TONGUES IN ASPIC	LP	POLYDOR	EX/M	5.00
HAVOC	ATTITUDE	12"	CONCRETE	NEW	4.00	KING CRIMSON	STARLESS & BIBLE BLACK	LP ORIG G/FOLD SL	ISLAND	EX/M	8.00
HAVOC	MECHANICVILLE	12"	CONCRETE	NEW	4.00	KIRK, RICHARD	THREE OF A PERFECT PAIR	LP	EG	M/M	4.00
HAYWARD, CHARLES	SKEW WHIFF	CD	SUB ROSA	NEW	12.00	KIRK, RICHARD	HIPNOTIC	12"	ROUGH TRADE	NEW	8.00
HAYWARD, CHARLES	SWITCH ON WAR	CD	SUB ROSA	NEW	12.00	KIRK, RICHARD	BLACK JESUS VOICE	LP W/L & PRESS RELEASE	ROUGH TRADE	M/M	20.00
HAYWARD, CHARLES	SURVIVE THE GESTURE	LP/CD	INK	NEW	8/12.00	KIRK, RICHARD	TIME HIGH FICTION	LP SIDES 1&2 W/L	DOUBLEVISION	M/M	12.00
HE SAID	HAIL	LP/CD	MUTE	NEW	7/11.50	KIRK, RICHARD	UGLY SPIRIT	LP W/L	ROUGH TRADE	-/M	20.00
HE SAID	TAKE CARE	CD	MUTE	NEW	11.50	KLEG	EATING AND SLEEPING	CD	BAROONI	NEW	12.50
HEADBUTT	SONG FOR EUROPE	7"	PIGBOY	NEW	2.00	KLINIK	BOX	2CD BOX	ANTLER	NEW	20.00
HENRY COW	IN PRAISE OF LEARNING	CD	EAST SIDE	NEW	12.00	KLINIK	STATES	CD	ANTLER	NEW	11.50
HENRY COW	LEGEND	CD	EAST SIDE	NEW	12.00	KONER, THOMAS	NUNATAK GONGAMUR	CD	BAROONI	NEW	12.50
HENRY COW	WESTERN CULTURE	CD	BROADCAST	NEW	11.50	KONSTRUKTIVITS	GLENNACAL	LP	STERILE	M/M	40.00
HENRY COW/SLAPP HAPPY	DESPERATE STRAIGHTS	LP G/FOLD SL	RECOMMENDED	M/M	6.00	KONSTRUKTIVITS	LIVE	CD		NEW	11.00
HIJOKAIDAN	NO PARIS NO HARM	LP LTD	ALCHEMY	M/M	12.00	KONSTRUKTIVITS	TIC TAC TOE	CDS	WORLD SERPENT	NEW	4.50
HILLER, HOLGER	AS IS	LP/CD	MUTE	NEW	7/12.00	KRAFTWERK	AUTOBAHN	LP '85 REISSUE	EMI	M/M	5.00
HILLER, HOLGER	OBER IM ECK	LP	MUTE	M/M	6.00	KRAFTWERK	POCKET CALCULATOR	7" YELLOW VINYL	WARNER BROS US	EX/EX	6.00
HNAS	MELCHOIR	LP & INSERTS	UTD, DAIRIES	NEW	6.00	KRAFTWERK	RADIOACTIVITY	LP ORIG & STICKERS (U.S.)	CAPITOL	EX/VG	20.00
HNAS/MIESES GEGONGE	ABWASSERMUSIK	LP	PSYCHOUT	M/M	25.00	KRAFTWERK	TRANS EUROPE EXPRESS	LP (GER)	EMI ELECTROLA	M/M	8.00
HNAS/VOX POPULI	FACE TO FACE VOL 2	LP		NEW	8.50	LA MUERTE	DEATH RACE 2000	LP/CD	PIAS	NEW	7/11.50
HOLE	PRETTY ON THE INSIDE	LP/CD	CITY SLANG	NEW	8/11.50	LAIBACH	KRST POD TRIGLAVOM - BAPTISM	CD	SUB ROSA	NEW	12.00
HOLE	TEENAGE WHORE	12"/CD	CITY SLANG	NEW	ea 4.00	LAIBACH	LET IT BE	LP/CD	MUTE	NEW	7/11.50
HOME & GARDEN	HISTORY OF GEOGRAPHY	LP	DEAD MANS CURVE	NEW	8.00	LAIBACH	MACBETH	LP/CD	MUTE	NEW	7/11.50
HONEYMOON KILLERS	LES TEURS	LP & INSERT (BEL)	CRAMMED	M/M	6.00	LAIBACH	OPUS DEI	LP/CD	MUTE	NEW	7/11.50
HOPE, PETER & R. KIRK	HOODOO TALK	LP	NATIVE	M/M	8.00	LAIBACH	PANORAMA	12"	EAST WEST	NEW	6.00
HOTALACIO	SURVEILLANCE	LP	BIG KISS	NEW	7.00	LAIBACH	REKAPITULACIJA	CD	W. ULBRICHT	NEW	15.00
HOTALACIO	TALKIN OUT THE SIDE	12"	BIG KISS	NEW	4.00	LAIBACH	SYMPATHY FOR THE DEVIL	LP/CD	MUTE	NEW	7/11.50
HULA	VC1	12" (U.S.)	WAX TRAX!	M/M	9.00	LAIBACH/NSK	NEUE SLOWENISCHE KUNST	BOOK HARDCOVER	AMOK	NEW	
HULA	WALK ON STALKS OF SHATTERED GLASS	12" TEST PRESS	RED RHINO	-/EX	7.00	LASSIGUE BENDTHAUS	MATTER	LP (CLEAR VINYL) / CD	P. AMOREUSE	NEW	8/11.50
HYBRIDS	RITUAL SHOULD BE KEPT ALIVE	CD	3RIO ART	NEW	12.50	LE SYNDICAT	SARDANAPALE	CD	STAALTAPE	NEW	12.00
ILITCH	10 SUICIDES	LP & BOOK	SCOPA INVISIBLE	M/M	15.00	LEBLANC, KEITH	SLOW DEATH	7" ORIG	INDUSTRIAL	VG/VG	7.00
ILLUSION OF SAFETY	HISTORICAL	CD LTD IN LEATHER BAG	STAALPLAAT	NEW	28.00	LEER, THOMAS	MAJOR MALFUNCTION	LP/CD	WORLD	NEW	7/11.00
IN SLAUGHTER NATIVES	IN SLAUGHTER NATIVES	CD (BEL)	STAALTAPE	NEW	13.00	LEER, THOMAS	4 MOVEMENTS	12"	CHERRY RED	EX/M	6.00
IN THE NURSERY	COMPULSION	12"	SWEATBOX	M/M	12.00	LEER, THOMAS	ALL ABOUT YOU	12"	CHERRY RED	EX/M	6.00
IN THE NURSERY	KODA	LP W/LABEL & PRESS REL	SWEATBOX	-/M	15.00	LEER, THOMAS	CONTRADICTIONS	2X12"	CHERRY RED	VG/EX/EX	5.00
IN THE NURSERY	L'ESPRIT	LP/CD	THIRD MIND	NEW	7/11.50		HUMDRUM	LP		NEW	7.00
IN THE NURSERY	SENSE	LP/CD	THIRD MIND	NEW	8/12.00		ANY DAY NOW	LP/CD	P.I.A.S.	NEW	7/11.50
IN THE NURSERY	TRINITY	12"	SWEATBOX	M/M	10.00		BRIGHTER NOW	CD	P.I.A.S.	NEW	11.50
IN THE NURSERY	WHEN CHERISHED DREAMS	VIDEO & BOOKLET		M/M	40.00		CRUSHED VELVET APOCALYPSE	LP/CD	PIAS	NEW	7/11.50
INTIMATE OBSESSIONS	ASSASSIN	12"	THIRD MIND	M/M	8.00		FACES IN THE FIRE	CD	P.I.A.S.	NEW	11.50
IOWA BEEF EXPERIENCE	GUILT AND REVENGE	7"	PIGBOY	NEW	2.00		ISLAND OF JEWELS	CD	P.I.A.S.	NEW	11.50
IX-EX-SPLUE	IX-EX-SPLUE	LP	VISION	NEW	7.00		LEGENDARY PINK BOX	3LP BOX/DCD	PIAS	NEW	ea 18.00
JACK THE TAB(PTV)	ACID TABLETS	LP	CASTALIA	M/M	7.00		THE LOVERS	CD	P.I.A.S.	NEW	11.50
JACKDAW WITH CROWBAR	HANGING IN THE BALANCE	LP & BOOKLET	HAX	NEW	8.00		THE MARIA DIMENSION	LP/CD	PIAS	NEW	7/11.50
JADE 4 U	RAINBOWS	12"	SUBWAY	NEW	4.00		THE TOWER	CD	P.I.A.S.	NEW	11.50
JANSEN/BARBIERI	WORLDS IN A SMALL ROOM	LP	PAN EAST	M/M	5.00		SLUDGE	LP	DOSSIER	NEW	12.00
JOHN AVERY(HULA)	NIGHTHAWKS	LP	FINAL IMAGE	NEW	7.00		2	LP ORIG & INSERT	COME	M/EX	70.00
JOHNSON ENGINEERING CO	THUG	7"	GIGANTIC	NEW	8.00		SOMEWHERE	LP/CD	THESE	NEW	7/10.00
JOHNSON ENGINEERING CO	FLOORSLAMMER	12"	CONCRETE	NEW	4.00		BE?	LP/CD	CONCRETE	NEW	7/11.00
JOINED AT THE HEAD	JOINED AT THE HEAD	12"	WAX TRAX	NEW	4.00		PAM	12"	CONCRETE	NEW	4.00
KA-SPEL, EDWARD	PERHAPS WE'LL ONLY SEE	LP	LD	NEW	7.00		1980-84	CD	ON-U	NEW	11.50
KA-SPEL, EDWARD(LPD)	KHATAKLIMICI CHINA DOLL	LP REISSUE (GER)	DOM	NEW	9.00		ERECY	CD (BEL)	STAALTAPE	NEW	13.00
KA-SPEL, EDWARD	AAZYHO CHINA DOLL	CD	TORSO	NEW	11.00		FIRST	CD LTD (GER)	DARK VINYL	NEW	12.50



LUSTMORD	PARADISE DISOWNED	LP ORIG TEXTURED SL	SIDE EFFECTS	M/M	20.00
LYCIA	IONIA	CD	PROJEKT	NEW	12.00
MACHINES OF LOVING GRACE	MACHINES OF LOVING GRACE	CD		NEW	11.50
MAGIC LANTERN CYCLE		LP JAPANESE		NEW	16.00
MAGMA	1001 CENTIGRADES	CD	SEVENTH	NEW	14.00
MAGMA	ATTAKK	CD	SEVENTH	NEW	14.00
MAGMA	MAGMA LIVE	CD	SEVENTH	NEW	14.00
MAGMA	MEKANIK DESTRUCTIW	CD	SEVENTH	NEW	14.00
MAGMA	MTHES ET LEGENDES	CD	SEVENTH	NEW	14.00
MALARIA	KLARES KALTES WASSER	12"/CD	WHATS SO	NEW	ea 4.00
MALLINDER, STEPHEN	TEMPERATURE DROP	12"	FETISH	VG/M	8.00
MASCHINENZIMMER 412	MACHT DURCH STIMME	CD LTD (GER)	DARK VINYL	NEW	14.00
MASTER/SLAVE RELATIONSHIP	BEING LED AROUND BY THE TONGUE	CD	MSR	NEW	12.00
MASTER/SLAVE RELATIONSHIP	THIS LUBRICIOUS LOVE	CD	MSR	NEW	12.00
MC 900FT JESUS	WELCOME TO MY DREAM	LP/CD	NETTWERK	NEW	8/11.50
MEAT BEAT MANIFESTO	99%	LP/CD	PIAS	NEW	7/11.50
MEAT BEAT MANIFESTO	ARMED AUDIO WARFARE	LP/CD	P.I.A.S.	NEW	7/11.50
MEAT BEAT MANIFESTO	HELTHER SKELTER	CD	P.I.A.S.	NEW	4.00
MEAT BEAT MANIFESTO	NOW	CD	P.I.A.S.	NEW	7.50
MEAT BEAT MANIFESTO	STORM THE STUDIO	CD	P.I.A.S.	NEW	11.50
MEAT BEAT MANIFESTO	VERSION GALORE	LP/CD	P.I.A.S.	NEW	6/8.00
MEDIUM MEDIUM	GLITTERHOUSE	LP	CHERRY RED	EX/M	11.00
MELX	MIND MACHINE	12"	VISION	NEW	4.00
MEN 2ND	THE ANTIBODY SONGS	12"	ANTLER	NEW	4.00
MENGRAD/PSYGRAM	IN DREAMSHOW	CD	FLABBERGAST	NEW	13.00
MERZBOW/PGR/TIETCHENS	GRAV	CD	SILENT	NEW	13.00
MILESI, PIERO & D. BACALOV	LA CAMERA ASTRATTA	CD		NEW	12.00
MIMIR	MIMIR	CD	FLABBERGAST	NEW	13.00
MINIMAL COMPACT	DEADLY WEAPONS	LP	CRAMMED	EX/M	4.00
MINISTRY	TWITCH	CD	SIRE	M/M	9.00
MINISTRY	WORK FOR LOVE	12" ORIG PROMO (U.S.)	ARISTA	VG/EX	12.00
MINNY POPS	EEN KUS	7"	LES TEMPS MODERNES	VG/EX	6.00
MINNY POPS	LIVE	7" & INSERT	PLUREX	G/EX	6.00
MIRANDA SEX GARDEN	GUSH FORTH MY TEARS	12"/CD	MUTE	NEW	ea 4.00
MIRANDA SEX GARDEN	MADRA	LP/CD	MUTE	NEW	7/12.00
MNEMONISTS	HORDE	LP	RECOMMENDED	NEW	8.00
MOISTEN BEFORE USE	PRIMEVAL WALTZ	CASS	FRAGMENT	NEW	5.00
MOISTEN BEFORE USE	REACT ON IMPULSE	CASS	FRAGMENT	NEW	5.00
MOISTEN BEFORE USE	STILL NO REPLY	CASS	FRAGMENT	NEW	6.00
MORPHOGENESIS	PROCHRONISMS	LP	POGUS	NEW	8.00
MOTHER TONGUE	OPEN IN OBSCURITY	LP	TOUCH	NEW	8.00
MTT/NURSE WITH WOUND	CAUGHT FROM BEHIND	LP	MINUS HABENS	NEW	9.00
MUSLINGAUZE	ABU NIDAL	LP	LIMITED	M/M	15.00
MUSLINGAUZE	BLINDED HORSES	LP	LIMITED	M/M	15.00
MUSLINGAUZE	HAMMER & SICKLE	7" ORIG	HESSIAN	NEW	2.50
MUSLINGAUZE	HUNTING OUT	12" ORIG	LIMITED	NEW	5.00
MUSLINGAUZE	INTAFAXA	CD (AUS)	EXTREME	NEW	12.00
MUSLINGAUZE	IRAN	CD (HOL)	STAALPLAAT	NEW	12.00
MUSLINGAUZE	JAZIRAT ULARAB	LP	LIMITED	M/M	15.00
MUSLINGAUZE	UNITED STATES OF ISLAM	CD (AUS)	EXTREME	NEW	12.00
MUSLINGAUZE	UZI	CD (GER)	PARADE AMOUREUSE	NEW	12.00
MUSSOLINI HEADKICK	THEMES FROM VIOLENT RETRIBUTION	LP/CD	WORLD DOMINATION	NEW	7/11.50
MYNOX LAYH	INTRA IN CAELUM	LP/CD	SDV	NEW	8/11.50
N. LODGE/LYKE WAKE	ONEIRIC TRANSGRESSION/NOISE & DREAM	LP (ITA)	MINUS HABENS	NEW	9.00
NASMAK	4OUR CLICKS	LP	PLUREX	M/M	8.00

NEGATIVLAND	BIG 10-8 PLACE	LP/CD	SEELAND	NEW	8.5/12.50
NEGATIVLAND	ESCAPE FROM NOISE	LP/CD	REC-REC SWISS	NEW	8/11.50
NEGATIVLAND	HELTHER STUPID	LP/CD	RECREC	NEW	8/12.00
NEGATIVLAND	NEGATIVLAND	LP	SEELAND	NEW	8.50
NEGATIVLAND	POINTS	LP	SEELAND	NEW	8.50
NELSON, BILL	PERMANENT FLAME	7" BOX SET & INSERTS	COCTEAU	EX/M	8.00
NELSON, BILL	SOUNDING THE RITUAL ECHO	LP	COCTEAU	EX/M	3.00
NEON JUDGEMENT	BLOOD AND THUNDER	LP/CD	PIAS	NEW	7/11.50
NEON JUDGEMENT	GAMES OF LOVE	CD	P.I.A.S.	NEW	4.00
NEON JUDGEMENT	TV TREATED	12" & PRESS REL (BEL)	LD	M/M	5.00
NEU	NEU 2	LP G/FOLD SL	UNITED ARTISTS	EX/G	5.00
NEU	NEU!	LP	UNITED ARTISTS	M/EX	12.00
NEU!	NEU 75	LP ORIG G/FOLD SL (GER)	BRAIN	VG/EX	17.00
NEW AGE STEPPERS	ACTION BATTLEFIELD	CD	ON-U	NEW	11.50
NEW BLOCKADERS	PULP	7" ORIG FOLDOUT SL	AEROPLANE	M/M	60.00
NEW BLOCKADERS	SIMPHONIE IN O MINOR	CASS LTD NO'D	HYPNAGOGIA	NEW	3.00
NEW BLOCKADERS	SIMPHONIE IN X MAJOR	LP LTD NO'D	HYPNAGOGIA	NEW	5.50
NEW BLOOD TRANSMISSIONS	39 CONVERTS	LP LTD & INSERT	MATRIX PROM	NEW	7.00
NITZER EBB	AS IS	12"/CD	MUTE	NEW	ea 4.00
NITZER EBB	AS IS	12" NUMBERED	MUTE	NEW	4.00
NITZER EBB	BELIEF	LP/CD	MUTE	NEW	7/11.50
NITZER EBB	EBBHEAD	LP/CD	MUTE	NEW	7/11.50
NITZER EBB	FUN TO BE HAD	12"/CD	MUTE	NEW	ea 4.00
NITZER EBB	FUN TO BE HAD REMIX	12"	MUTE	NEW	4.00
NITZER EBB	HEARTS AND MINDS	12"/CD	MUTE	NEW	4.00
NITZER EBB	HEARTS AND MINDS REMIX	12"	MUTE	NEW	4.00
NITZER EBB	ISN'T IT FUNNY HOW YOUR BODY WORKS	12"/CD	POWER OF VOICE	NEW	ea 4.00
NITZER EBB	JOIN IN THE CHANT	12"	MUTE	NEW	4.00
NITZER EBB	LET YOUR BODY LEARN	12"	MUTE	NEW	4.00
NITZER EBB	LIGHTNING MAN REMIX	12"	MUTE	NEW	4.00
NITZER EBB	LIGHTNING MAN	12"/CD	MUTE	NEW	ea 4.00
NITZER EBB	MURDEROUS	12"	POWER OF VOICE	M/M	5.00
NITZER EBB	MURDEROUS	12" WHITE LABEL	POWER OF VOICE	-/EX	10.00
NITZER EBB	SHAME	12"/CD	MUTE	NEW	ea 4.00
NITZER EBB	SHAME REMIX	12"	MUTE	NEW	4.00
NITZER EBB	SHOWTIME	LP/CD	MUTE	NEW	7/11.50
NITZER EBB	THAT TOTAL AGE	LP/CD	MUTE	NEW	7/11.50
NITZER EBB	WARSAW GHETTO	12" ORIG & INSERT	POWER OF VOICE	M/M	6.00
NITZER EBB	WARSAW GHETTO	12"/CD	POWER OF VOICE	NEW	ea 4.00
NITZER EBB	WARSAW GHETTO REMIXES	12"/CD	POWER OF VOICE	NEW	ea 4.00
NJURMANNEN	REALITY ADVENTURES	LP	INTERZONE	NEW	7.00
NOCTURNAL EMISSIONS	BEYOND LOGIC BEYOND BELIEF	LP NO'D, SIGNED, ETC	EARTHLY DELIGHTS	NEW	25.00
NOCTURNAL EMISSIONS	CATHEDRAL	CD	MM	NEW	12.00
NOCTURNAL EMISSIONS	DYSKINESIA	CASS	STERILE	NEW	8.00
NOCTURNAL EMISSIONS	INVOCATION OF THE BEAST OF GODS	CD	STAALTAPE	NEW	12.00
NOCTURNAL EMISSIONS	MOUTH OF BABES	CD	SOLEILMOON	NEW	12.00
NOCTURNAL EMISSIONS	NO SCARIFICE	12"	STERILE	EX/M	9.00
NOCTURNAL EMISSIONS	SHAKE THOSE CHAINS	LP	STERILE	EX/EX	9.00
NOCTURNAL EMISSIONS	SONGS OF LOVE & REVOLUTION	LP & WRITTEN LETTER, ETC	STERILE	EX/VG	25.00
NOCTURNAL EMISSIONS	STONEFACE	LP CLEAR VINYL & 7"	P. AMOUREUSE	EX/M/M	25.00
NOCTURNAL EMISSIONS	STONEFACE	CD	P. AMOUREUSE	NEW	11.50
NONI, KLAUS	SIMPLE MAN	LP ORIG DEMO STAMPED	RCA	M/M	12.00
NON	BLOOD AND FLAME	CD	MUTE	NEW	11.50
NORT(ex HULA)	COOL ON THE LOOP	7" W/L	EDIESTA	-/EX	4.50
NUMB	CHRISTMEISTER	LP	LIVELY ARTS	NEW	7.00



NUMB	NUMB	LP	LIVELY ARTS	NEW	7.00	PSYCHIC TV	THEMES 3	LP	TEMPLE	M/M	7.00
NURSE WITH WOUND	A SUCKED ORANGE	LP/CD	UTD.DAIRIES	NEW	8/11.00	PSYCHIC TV	THOSE WHO DO NOT	DLP G/FOLD SL (ICE)	GRAMM	M/M/M	25.00
NURSE WITH WOUND	CHANCE MEETING	CD LTD	UTD DAIRIES	NEW	11.00	PSYCHIC TV	TOWARDS THEE INFINITE BEAT	LP/CD	MIDNIGHT	NEW	7/11.50
NURSE WITH WOUND	LIVE AT BAR MALDOROR	CD	UTD DAIRIES	NEW	11.00	PSYCHIC TV	TUNE IN TURN ON	12"	TEMPLE	M/M	8.00
NURSE WITH WOUND	OSTRANENIE 1913	LP & INSERT	THIRD MIND	M/M	50.00	PSYCHIC TV	TUNE IN, TURN ON..	12" TEST PRESS	TEMPLE	-/M	8.00
NURSE WITH WOUND	SORESUCKER	12"	UTD DAIRIES	NEW	4.00	PSYCHIC TV	UNCLEAN	12"	TEMPLE	EX/M	8.00
NURSE WITH WOUND	SYLVIE & BABS	LP	LAYLAH	NEW	7.00	PSYCHIC TV	HEX SEX	12" REMIX ORANGE VINYL	RAZORMAID	EX/EX	15.00
NURSE WITH WOUND/SPASM	CREAKINESS	LP	UTD DAIRIES	NEW	7.00	PSYCHIC TV & 3	COMPREHENSIVE COLLECTION	BOOK & CDS	M.SONORI	NEW	10.00
NW/SOL/C93	HORSE/LEX/LUMBS SISTER	3LP BOX	CERNE	M/M/M	30.00	PSYCHIC TV (& HAF TRIO)	JE T'AIME	12" LTD ORIG (BEL)	SUB ROSA	M/M	15.00
NW/WHITEHOUSE	150 MURDEROUS PASSIONS	CD REISSUE	UTD.DAIRIES	NEW	11.00	PSYCHIC TV (GEN SOLO)	GREATEST HITS	CD	LADD-FRITH	NEW	12.00
OES (INC TONY WAKEFORD)	SOLSTITII TEMPORIS SENSUS	CD (ITA)	M.M.MAGNETICA	NEW	12.50	PSYCLONES	PANIC IN DETROIT	7"	GIGANTIC	NEW	4.00
ORAL JUICES	BRAIN SURGERY	7" LTD NO'D ART PACKAGE	DOM AMERICA	NEW	12.00	PSYCLONES	PSYCLONES	LP TEST PRESS	SUBTERRANEAN	-/M	15.00
ORGANUM	IUEL	7" LTD CLEAR VINYL	GRAMM	M/M	9.00	PSYCLONES/PACIFIC 231	PSY231	10"	DEAD MANS CURVE	NEW	6.00
ORNAMENTAL(DAVE BALL&NOH)	PAIN	12"	MULTINATIONAL	NEW	12.00	PTOSE	IGNOBLES LIMACES	LP	AYAA	NEW	8.50
OSSO EXOTICO	OSSO EXOTICO	LP	STAALTAPE	NEW	8.00	PTP	RUBBER GLOVES SEDUCTION	12"/CD	WAX TRAX	NEW	ea 4.00
P'ORRIDGE,GEN & STAN BINGO	WHAT'S HISTORY	CD	SELEKTION	NEW	12.00	PUBLIC IMAGE LTD	METAL BOX	3X12" ORIG METAL TIN	VIRGIN	M/M/M	17.00
P16.D4	ACRID ACME OF	CD	TRANCE	NEW	12.50	PUMP	DECLARATION OF DUMA	LP	FINAL IMAGE	NEW	7.00
PAIN TEENS	BORN IN BLOOD/CASE HISTORIES	CD	K422	M/M	11.00	RAINCOATS	MOVING	LP	ROUGH TRADE	VG/VG	6.00
PERON, CARLOS(ex YELLO)	KONTUR	12" NO'D SLEEVE (GER)	SHOUT	M/M	9.00	RAMLEH	BLOWHOLE	LP	SHOCK	NEW	6.00
PEYR	FOURTH REICH	12"	GRAMM	EX/EX	7.00	RAMLEH	SLAMMERS	7" NOT NUMBERED	SHOCK	NEW	5.50
PEYR	THE WALK	7" ORIG (ICE)	DARK VINYL	NEW	12.00	RECOIL(ALAN WILDER)	HYDROLOGY	LP/CD	MUTE	NEW	7/11.50
PHALLUS DEI	PHALLUS DEI	CD LTD (GER)	YELLOW	NEW	7.00	RED CRAYOLA/ART & LANGUAGE	BLACK SNAKES	LP	ALRC	NEW	5.00
PIG	A POKE IN THE EYE	LP/CD	CONCRETE	NEW	8/11.50	RED CRAYOLA/ART & LANGUAGE	SLOGANS	LP	ALRC	NEW	6.00
PIG	PRaise THE LARD	12"	FRIEBANK	NEW	7/11.00	REININGER, BLAINE	LIVE IN BRUSSELS	LP/CD	CREPUSCULE	NEW	7/11.50
PIG	SICK CITY	CD	P.AMOREUSE	NEW	4.00	REININGER, BLEINE	BOOK OF HOURS	LP/CD	CREPUSCULE	NEW	7/11.50
PINK INDUSTRY	RETROSPECTIVE	CD	ANTLER	NEW	11.50	REININGER, BLEINE	BROKEN FINGERS	LP/CD	CREPUSCULE	NEW	7/11.50
POESIE NOIRE	MARIANNE	CD	ANTLER SUBWAY	NEW	11.50	REININGER, BLEINE	SONGS FROM THE RAIN PALACE	LP/CD	CREPUSCULE	NEW	7/11.50
POESIE NOIRE	TABULA RASA 91 REMIXES	CD	ROUGH TRADE	-/VG	4.00	REININGER, BLAINE & M.ROUSE	COLORADO SUITE	LP/CD	MADE TO MEASURE	NEW	8/12.00
POP GROUP	WHERE THERE'S A WILL	7" 1-SIDED PROMO	EGG	M/EX	15.00	RENEGADE SOUNDWAVE	IN DUB	LP/CD	MUTE	NEW	7/11.50
POPOL VUH	NOSFERATU	LP	FOR ALL AND NONE	NEW	8.00	RENEGADE SOUNDWAVE	SOUNDCLASH	LP/CD	MUTE	NEW	7/11.50
PORTION CONTROL	ASSAULT	CASS LAST FEW COPIES	MYCOPHILE	NEW	7.00	REPTILICUS	CRUSHER OF BONES	LP	NEW	NEW	7.00
PRIME,MICHAEL	FRUCTIFICATION	LP	WORLD SERPENT	NEW	4.50	RESIDENTS	BUSTER & GLEN/DUCKSTABS	LP ORIG (U.S.)	RALPH	EX/M	12.00
PRIMORDIA	ANTIPHON	CDS	MADE TO MEASURE	NEW	8/12.00	RESIDENTS	ESKIMO	LP, 1ST PRESS WHITE VINYL	RALPH	M/M	22.00
PRINCIPLE, PETER	SEDIMENTAL JOURNEY	LP/CD	MADE TO MEASURE	NEW	8/12.00	RESIDENTS	EYEBALL SHOW	LP & INSERT (JAP)	WAVE	M/M	10.00
PRINCIPLE, PETER	ONE POEMS	LP/CD	PIAS	NEW	ea 4.00	RESIDENTS	FINGERPRINCE	LP ORIG BROWN SL (U.S.)	RALPH	EX/VG	35.00
PRITCHARD,BILL	IN THE SUMMER	12"/CD	AMOK	NEW	12.50	RESIDENTS	GOD IN THREE PERSONS	CD	TORSO	NEW	12.50
PSYCHE	ETERNAL/INSATIABLE	7" F/OUT (CAN)	FOR ALL AND NONE	NEW	2.50	RESIDENTS	RESIDUE	LP (U.S.)	RALPH	M/M	10.00
PSYCHE	UNLEASHED	CASS	NEW	5.00	RESIDENTS	SATISFACTION	7" YELLOW VINYL	RALPH	VG/VG	3.00	
PSYCHIC TV	8 TRANSMISSIONS	VHS VIDEO	TEMPLE	-/EX	15.00	RESIDENTS	STARS AND HANK FOREVER	CD	TORSO	NEW	12.50
PSYCHIC TV	A PAGAN DAY	LP PIC DISC	MIDNIGHT	NEW	7/11.50	RESIDENTS	STRANGER THAN SUPPER	LP/CD	RALPH	NEW	8.5/12.50
PSYCHIC TV	BEYOND THEE INFINITE BEAT	12"/CD	TEMPLE	-/EX	12.00	RESIDENTS	THIRD REICH N ROLL	LP ORIG	RALPH	M/M	20.00
PSYCHIC TV	GODSTAR	12" PIC DISC	TEMPLE	M/M/M	5.00	RESIDENTS	TUNES OF TWO CITIES	LP (U.S.)	RALPH	M/M	7.00
PSYCHIC TV	GOOD VIBRATIONS	7" DOUBLE PACK	TEMPLE	NEW	15.00	RESIDENTS/RENALDO & LOAF	TITLE IN LIMBO	LP	RALPH	NEW	8.50
PSYCHIC TV	JOY	VHS VIDEO	TEMPLE	M/M	7.00	REV JIM JONES	THEE LAST SUPPER	LP REISSUE	TEMPLE	M/EX	15.00
PSYCHIC TV	LIVE AT THE MARDI GRAS	LP	TEMPLE	-/EX	12.00	REVELL, GRAEME/NW/DDAA	NECROPOLIS, AMPHIBIANS & REPTILES	LP	MUSIQUE BRUT	NEW	12.00
PSYCHIC TV	LIVE IN GOTTINGEN	LP TEST PRESS	TEMPLE	M/M	7.00	REVOLTING COCKS	BEERS STEERS AND QUEERS	12"/CD	WAX TRAX	NEW	ea 4.00
PSYCHIC TV	LIVE IN PARIS	LP	TEMPLE	M/M	7.00	REVOLTING COCKS	BEERS STEERS AND QUEERS	LP/CD	WAX TRAX	NEW	7/11.50
PSYCHIC TV	LIVE IN REYKJAVIK	LP	TEMPLE	M/M	7.00	REVOLTING COCKS	LETS GET PHYSICAL	12"/CD	WAX TRAX	NEW	ea 4.00
PSYCHIC TV	LIVE IN TORONTO	LP	TEMPLE	M/M	6.00	REYNOLDS, AMBROSE(P.IND)	GREATEST HITS	LP	ZULU	M/M	15.00
PSYCHIC TV	LOVE WAR RIOT	10"	TEMPLE	M/M	10.00	RICE, BOYD	BLOOD AND FLAME	LP/CD	MUTE	NEW	7/12.00
PSYCHIC TV	MAGICK DEFENDS ITSELF	12" ORIG TEXTURED SL	TEMPLE	-/M	18.00	RICE, BOYD	BOYD RICE	LP	MUTE	NEW	7.00
PSYCHIC TV	MOUTH OF THE NIGHT	LP PIC DISC & NO'D INS	TEMPLE	M/M	20.00	RICE, BOYD & FRANK TOVEY	EASY LISTENING	LP	MUTE	NEW	7.00
PSYCHIC TV	NEW YORK SCUM	LP & NO'D INNER	TEMPLE	M/M	25.00	RICE, BOYD & FRIENDS	MUSIC, MARTINIS	LP/CD	NER	NEW	7/11.00
PSYCHIC TV	ROMAN P	7" NO'D PACARKE	TEMPLE	M/M	7.00	ROYAL FAMILY & POOR	LIVE 1983-85	LP	RECLOSE	EX/M	7.00
PSYCHIC TV	THEMES 2	LP	TEMPLE	M/M	7.00			LP	NATO	NEW	9.00



BELLS TOGETHER  
COLLABORATIVE  
ELISABETH SCHIMANA & K.KLEMENT  
THE STAG  
CON  
MICON  
DEUS EX MACHINA  
ANY DAY NOW  
BACK TO WONDER  
CRAZY WISDOM  
FROM THE HIP  
FROM THE HIP  
KEY OF DREAMS  
CAPTURED MUSIC  
UND READY FOR ACTION  
BULKHEAD  
CITY SLAB HORROR  
CITY SLAB HORROR  
DEAD EYES OPENED  
GOODBYE TONGUES  
PETROL  
RETREAD  
ROTUND FOR SUCCESS  
PORTRAIT OF A SERIAL KILLER  
CARE  
TENCH  
WORKING ON THE GROUND  
BARDO SOSOCOROL  
CYBERTANTRICK QUANTUM  
DISPERSION: SLICED ACCRIONS CD  
ABOUT HER STEPS  
ALONE ON PENGUIN ISLAND  
EXORCISE THIS WASTELAND  
LIKE STARS IN MY HAND  
MORTHOGENISIS  
12 INCH ANTHOLOGY  
AIN'T IT DEAD YET  
BITES  
CLEANSE FOLD & MANIPULATE  
DIG IT  
MIND TPI  
RABIES  
REMISSION  
SPASMOLYTIC  
TOO DARK PARK  
VIVISECT VI  
VIVISECT VI  
FORM DESTROYER  
ROTTEN SUN  
SLAVES  
XAMAN  
HIVE  
ACNABLASAC MOON  
SATANIC SANCTION  
SEFMAGICK RITUAL

LP  
LP  
LP  
7" FLEXI  
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LP  
CD  
CD  
7"  
12" (BEL)  
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LP  
CD  
LP/CD  
CD  
LP ORIG  
12" & PROMO CALEN  
12" ORIG  
12"  
LP/CD  
LP/CD  
12"  
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12"  
CD LTD  
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LP  
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LP  
LP/CD  
LP PIC DISC  
CD  
LP/CD  
LP ( U.S. )  
12"  
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LP/CD  
LP/CD  
LP  
LP  
7" LTD NO'D  
7"  
LP/CD  
LP  
CD  
LP (1TA)  
CD

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	NEW	11.50
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NETTWERK	M/M	12.00
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NETTWERK	NEW	11.50
NETTWERK	NEW	11.50
NETTWERK	NEW	7/11.50
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P. I. A. S.	M/M	10.00
P. I. A. S.	M/M	4.00
NETTWERK	NEW	11.50
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NETTWERK	NEW	10.00
NETTWERK	NEW	7/11.50
NETTWERK	NEW	7/11.50
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SLEEP CHAMBER  
SLEEP CHAMBER  
SLEEP CHAMBER  
SMEGMA  
SMERSH  
SMERSH  
SNAKEFINGER  
SNAKEFINGER  
SOL INVICTUS  
SOL INVICTUS  
SOL INVICTUS  
SOL INVICTUS  
SOL INVICTUS  
SOL INVICTUS  
SOL INVICTUS  
SOLAR ENEMY  
SOLAR ENEMY(P.CONTROL)  
SOLIMAN GAMIL  
SOLIMAN GAMIL  
SPK  
SPK  
SPLINTERED  
STAPLETON, STEVE & TIBET  
STATE, THE  
STATE, THE  
STEWART, MARK  
STOCKHAUSEN  
STOCKHAUSEN  
STRAFE FUR REBELLION  
STRAFE FUR REBELLION  
STRAWBERRY SWITCHBLADE  
STRESS  
STUTTER  
SUCCESS(SCREAMING TREES)  
SUDDEN SWAY  
SUN RA  
SUN RA  
SUN RA  
SUN RA  
SUN RA  
SWANS  
SWANS  
SWELL MAPS  
SWELL MAPS  
SWELL MAPS  
TACKHEAD  
TACKHEAD  
TACKHEAD  
TACKHEAD  
TANGERINE DREAM  
TC MATIC  
TECHNOLOGY WORKS  
TEST DEPT

SINS OV OBSESSION  
SIRCLE ZERO  
SLEEP, OR FOREVER HOLD YOUR PIECE  
SPELLBONDAGE SUBMISSION  
NATTERING NAYBOBS  
EMMANUELLE GOES TO BANKOK  
GREATEST STORY EVER TOLD  
GREENER POSTURES  
MANUAL OF ERRORS  
KILLING TIDE  
KILLING TIDE  
LEX TALIONIS  
LOOKING FOR EUROPE  
SEE THE DOVE FALL  
SOL VERITAS LUX  
TREES IN WINTER  
UNCONQUERED SUN  
DIRTY VS UNIVERSE  
TECHNO DIVINITY  
ANKH  
EGYPTIAN MUSIC  
JUNK FUNK  
METAL DANCE  
PIGMEAT  
SADNESS OF THINGS  
CONTROL  
CONUNDRUM  
LEARNING TO COPE WITH  
CEYLON/BIRD OF PASSAGE  
OPUS 1970  
LUFT HUNGER  
VOGEL  
SINCE YESTERDAY  
THE BIG WHEEL  
BROKEN SNAKES  
TRIPWIRE  
TO YOU WITH REGARD  
ANGELS & DEMONS AT PLAY  
COSMO SUN CONNECTION  
DISCO 3000  
MEETS SALAH RAGAB  
SUNRISE IN DIFFERENT DIMENSIONS  
COP  
I CRAWLED  
JANE FROM OCCUPIED EUROPE  
TRAIN OUT OF IT  
TRIP TO MARINEVILLE  
FRIENDLY AS A HANDGRENADE  
MIND AT THE END OF TETHER  
TICKING TIME BOMB  
WHAT'S MY MISSION  
SORCERER  
TC MATTIC  
ISSUE 8  
A GOOD NIGHT OUT

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CD	FUNFUNDVIERZIG	NEW	12.00
CD	FUNFUNDVIERZIG	NEW	12.00
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CD	KK	NEW	12.00
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CD	TURSA	NEW	11.00
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7" LTD NO'D	SHOCK	NEW	4.00
CD	TURSA	NEW	11.00
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CD	TOUCH	NEW	12.00
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CD	CHECK	NEW	10.00
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LP	SATURN	M/EX	25.00
LP	SATURN	M/EX	35.00
LP	PRAXIS	M/EX	18.00
LP	HAT HUT	M/M/M	40.00
DLP G/FOLD SL		-/M	15.00
LP W/L & PRESS REL	S. BIZZARE	M/M	12.00
12" W/L & PRESS REL	S. BIZZARE	NEW	7/11.00
LP/CD	MUTE	NEW	12.00
CD	MUTE	NEW	7/11.00
LP/CD	MUTE	NEW	7/11.00
LP/CD	WORLD	NEW	4.00
12"	WORLD	NEW	4.00
12"	WORLD	NEW	4.00
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LP & 12"	STATIK	G/EX/EX	1.00
MAG EBB,ZOVIET FRANCE,CONSOLIDATED		NEW	1.00
CD	SOME BIZZARE		



TEST DEPT	A GOOD NIGHT OUT	LP	MINISTRY OF POWER	M/M	5.00	TWICE A MAN	WORKS ON YELLOW	LP	DEAD MANS CURVE	NEW	8.00
TEST DEPT	ECSTASY UNDER DURESS	CD	TOTAL	NEW	11.00	ULRICH, PETER	TAAHARA LEAVING	12"	CORNERSTONE	NEW	4.00
TEST DEPT	PROVEN IN ACTION	CD		NEW	11.50	VAGINA DENTATA ORGAN	MUSIC FOR THE HASHISHINS	LP ORIG B/W SL	WNS	G/EX	20.00
TEST DEPT	TERRA FIRMA	CD	SUB ROSA	NEW	12.00	VARIOUS	A BEAD TO A SMALL MOUTH	LP F/OUT SLEEVE	BAROONI	NEW	8.00
TEST DEPT	UNNACCEPTABLE FACE	CD	SOME BIZZARE	NEW	11.50	(NURSE WITH WOUND, GRAEME REVELL, MOTHER TONGUE, ZOVJET FRANCE)					
THE NEW ORDER	BRADFORD RED LIGHT DISTRICT	LP ORIG & INSERT	COME ORG	M/M	80.00	VARIOUS	ABSTRACT AUDIO VISUAL	LP MAG & ENVELOPE	ABSTRACT	M/M	18.00
THIN KING	THIN KING	LP	VISION	NEW	7.00	(IN THE NURSERY, XYMOX, ANTI GROUP, A CERTAIN RATIO, ETC)					
THINKING PLAGUE	IN THIS LIFE	CD	RECOMMENDED	NEW	12.00	VARIOUS	AN AFFLICTED MANS MUSICA BOX	LP ORIG	UTD.DAIRIES	EX/EX	45.00
THINKING PLAGUE	MOONSONGS	LP	DEAD MANS CURVE	NEW	8.00	(FOETUS, NWA, OPERATING THEATRE, ANIMA, ETC)					
THIS HEAT	DECEIT	CD	THESE	NEW	10.00	VARIOUS	AND THE WOLF	LP NO'D SL & INSERTS	COLD SPRING	NEW	9.00
THIS HEAT	THIS HEAT	CD	THESE	NEW	10.00	(HAFLETRIO, GREY WOLVES, CRASH WORSHIP, SPASM, RANDOM, ETC)					
THRILL KILL KULT	CONFESSIONS OF A KNIFE	LP/CD	WAX TRAX	NEW	7/11.50	VARIOUS	ARRHYTHMIA	CD	CHARNEL HOUSE	NEW	12.00
THRILL KILL KULT	CUZ ITS HOT	12"/CD	WAX TRAX	NEW	ea 4.00	(MUSLINGAUZE, CRASH WORSHIP, DISSECTING TABLE, PSY231, ETC)					
THRILL KILL KULT/KMFDM	SWINE AND ROSES/NAIVE	12"/CD	WAX TRAX	NEW	ea 4.00	VARIOUS	ART OF SURVIVAL	LP	SURVIVAL	M/EX	8.00
THROBBING GRISTLE	20 JAZZ FUNK GREATS	CD REISSUE	MUTE	NEW	12.00	(HARD CORPS, FAITH GLOBAL, ETC)					
THROBBING GRISTLE	2ND ANNUAL REPORT	CD REISSUE	MUTE	NEW	12.00	VARIOUS	BEST OF RALPH	DLP ORIG	RALPH	EX/EX/EX	20.00
THROBBING GRISTLE	2ND ANNUAL REPORT	LP, AUTOG, NEWSHEETS & CARD	FETISH	M/EX	50.00	(YELLOW, RESIDENTS, TUXEDOMON, ART BEARS, FRED FRITH, ETC)					
THROBBING GRISTLE	AT ART SCHOOL WINCHESTER	CASS ORIG	INDUSTRIAL	M/M	9.00	VARIOUS	CRAMMED WORLD 2	LP (BEL)	CRAMMED	M/M	3.00
THROBBING GRISTLE	AT ICA LONDON	CASS ORIG	INDUSTRIAL	M/M	9.00	(TUXEDOMON, COLIN NEWMAN, MINIMAL COMPACT, ETC)					
THROBBING GRISTLE	AT INDUSTRIAL TRAINING COLLEGE	CASS ORIG	INDUSTRIAL	M/M	9.00	VARIOUS	DAS ABENDPROGRAMM	LP (GER)	RISKANT	EX/M	18.00
THROBBING GRISTLE	AT LONDON FILM-MAKERS CO-OP	CASS ORIG	INDUSTRIAL	M/M	9.00	(EINSTURZENDE NEUBAUTEN, THEATRE OF HATE, ETC)					
THROBBING GRISTLE	AT NUFFIELD THEATRE SOUTHAMPTON	CASS ORIG	INDUSTRIAL	M/M	9.00	VARIOUS	DRY LUNGS IV	LP	SUBTERRANEAN	NEW	8.00
THROBBING GRISTLE	AT RAT CLUB LONDON	CASS ORIG	INDUSTRIAL	M/M	9.00	(CONTROLLED BLEEDING, PAUL LEMOS, DISSECTING TABLE, ETC)					
THROBBING GRISTLE	BEST OF VOL 11	CASS ORIG	INDUSTRIAL	M/M	12.00	VARIOUS	ELEPHANT TABLE ALBUM	DLP ORIG	XTRACT	VG/M/M	15.00
THROBBING GRISTLE	BOX 1 - CD1/ANNUAL/DOA	3CD NO'D BOX	MUTE	NEW	32.00	(SPK, COIL, CHRIS & COSEY, PORTION CONTROL, NWA, LPD, ATTRITION, ETC)					
THROBBING GRISTLE	BOX 2 - JAZZ/EARTH/MISSION	3CD NO'D BOX	MUTE	NEW	32.00	VARIOUS	FIGHT!	LP	CATHEXIS	M/M	15.00
THROBBING GRISTLE	CASSETTE A	CASS ORIG	INDUSTRIAL	M/M	25.00	(REV CO, ITN, P.INDUSTRY, CLICK CLICK, YOUNG GODS, ETC)					
THROBBING GRISTLE	CASSETTE B	CASS ORIG	INDUSTRIAL	M/M	25.00	VARIOUS	FRANK JOHNSONS FAVOURITES	LP (U.S.)	RALPH	M/M	15.00
THROBBING GRISTLE	DOA	CD REISSUE	MUTE	NEW	12.00	(YELLOW, RESIDENTS, TUXEDOMON, FRED FRITH, ART BEARS, ETC)					
THROBBING GRISTLE	FIVE ALBUMS	5LP BOX & BOOKLET	FETISH	EX/M	60.00	VARIOUS	FOR YOUR EARS ONLY	DLP	THIRD MIND	M/M/M	13.00
THROBBING GRISTLE	FUNERAL IN BERLIN	LP	ZENSOR	M/M	20.00	(FRONTLINE ASSEMBLY, ATTRITION, ED KA-SPEL, KONSTRUKTIVITS, ETC)					
THROBBING GRISTLE	GREATEST HITS	LP ORIG (U.S.)	ROUGH TRADE	EX/EX	10.00	VARIOUS	FREEDOM IN A VACUUM	LP	FIAT	M/M	6.00
THROBBING GRISTLE	HEATHEN EARTH	CD REISSUE	MUTE	NEW	12.00	(NWA, TIETCHENS, HNAS, PSYCLONES, SODALITY, ETC)					
THROBBING GRISTLE	HEATHEN EARTH	LP ORIG BLUE VINYL	INDUSTRIAL	M/EX	60.00	VARIOUS	FUNKY ALTERNATIVES 1 & 2	CD	CONCRETE	NEW	11.00
THROBBING GRISTLE	JOURNEY THROUGH A BODY	LP (GER)	W.ULBRICHT	EX/M	25.00	(CAB VOLTAIRE, 23 SKIDOO, CHRIS & COSEY, MARK STEWART, DAF, ETC)					
THROBBING GRISTLE	MISSION OF DEAD SOULS	CD REISSUE	MUTE	NEW	12.00	VARIOUS	FUNKY ALTERNATIVES 3	LP/CD	CONCRETE	NEW	7/11.00
THROBBING GRISTLE	PSYCHICK SACRIFICE	DLP	ILLUMINATED	EX/EX/EX	22.00	(FRONTLINE ASSEMBLY, HARD CORPS, SEVERED HEADS, ETC)					
THROBBING GRISTLE	RAFTERS	LP	ITALIEN	EX/M	25.00	VARIOUS	FUNKY ALTERNATIVES 4	LP/CD	CONCRETE	NEW	7/11.00
THROBBING GRISTLE	SOMETHING CAME OVER ME	7"	INDUSTRIAL	M/M	9.00	(SKINNY PUPPY, SHAMEN, ANTI GROUP, FINI TRIBE, CLICK CLICK, ETC)					
THROBBING GRISTLE	UNITED	7" CLEAR VINYL	INDUSTRIAL	M/EX	22.00	VARIOUS	FUNKY ALTERNATIVES 5	LP/CD	CONCRETE	NEW	7/11.00
THULE	DR LLOYD	12" TEST PRESS & P.R.	THULE ENT	-/EX	10.00	(NITZER EBB, THRILL KILL KULT, SLAB, KMFDM, HAVOC, ETC)					
THULE	LA JAMAIS CONTENTE	12"	WILJA	NEW	4.00	VARIOUS	FUNKY ALTERNATIVES 6	LP/CD	CONCRETE	NEW	7/11.00
THULE	WHEEL	LP	WILJA	NEW	7.00	(ORBITAL, CYBERAKTIF, MEAT BEAT MANIFESTO, NUMB, ETC)					
TIETCHENS, ASMUS	SINKENDE SCHWIMMER	CD	BAROONI	NEW	12.50	VARIOUS	FUR ILSE KOCH	LP ORIG	COME ORG	M/M	65.00
TIETCHENS, ASMUS	BIOTOP	LP	SKY	M/M	12.00	(NWA, WHITEHOUSE, COME, CHARLES MANSON, LIEBSTANDARTE SS MB, ETC)					
TIETCHENS, ASMUS/DIE FORM	FACE TO FACE	LP	ODD SIZE	NEW	8.00	VARIOUS	FUTURE TENSE	LP	THIRD MIND	M/M	12.00
TRESPASSERS W	PRETTY LIPS	LP	DEAD MANS CURVE	NEW	8.00	(LPD, ATTRITION, BILL PRITCHARD, BEAUTIFUL PEA GREEN BOAT)					
TRISOMIE 21	CHAPTER IV/WAIT AND DANCE	CD	P.I.A.S.	NEW	11.50	VARIOUS	GATE THAT SNARE	12"	ILLUMINATED	EX/M	7.00
TRISOMIE 21	MILLION LIGHTS	LP/CD	P.I.A.S.	NEW	7/11.50	(DAF, 400 BLOWS, ETC)					
TRISOMIE 21	REPOS/PASSIONS	CD	P.I.A.S.	NEW	11.50	VARIOUS	HEAVY DUTY BREAKS	LP	ILLUMINATED	M/M	15.00
TUFF (HARD CORPS)	HOT ONE	12" W/L	SONOSCOPE	-/M	20.00	(YOUTH MIXES... PORTION CONTROL, 23 SKIDOO, SEX GANG, ETC)					
TUXEDOMON	1000 LIVES BY PICTURE	LP	RALPH	NEW	8.50	VARIOUS	HERE WE GO	LP	STERILE	NEW	10.00
TUXEDOMON	MICHAELS THEME	7" & BOOK	STAMPA ALTERN	M/M	6.00	(HAFLETRIO, NOCTURNAL EMISSIONS, B.QUALK, LUSTMORD, ETC)					
TUXEDOMON	SUITE EN SOUS-SOL	LP REISSUE	CRAMBOY	M/M	5.00	VARIOUS	IMPACT! AUTO-EDIT	12"	AUDIO INSTANT	NEW	8.00
TUXEDOMON	TIME TO LOSE	12" (BEL)	OP.TWILIGHT	M/M	10.00	(PORTION CONTROL, HULA, SONIC YOUTH)					



VARIOUS	IS THE WAR OVER?	LP	Z BLOCK	EX/VG	10.00
(YOUNG MARBLE GIANTS, TEST TO DESTRUCTION, ETC)					
VARIOUS	KNOCK OUT	CD	VISION	NEW	9.00
(MELX, FLUID MASK, THIN KING, ELECTRO NOISE TWIST, ETC)					
VARIOUS	LAST TESTAMENT	LP TEST PRESS	FETISH	M/M	25.00
(TG, CLOCK DVA, 8 EYED SPY, 23 SKIDOO, 2' EV, ETC)					
VARIOUS	LIFE AT THE TOP	LP & MAGAZINE	THIRD MIND	M/M	18.00
(COIL, LPD, ATTRITION, MUSLINGAUZE, BUSHIDO, POSSESSION, ETC)					
VARIOUS	LONELY IS AN EYESORE	LP LTD F/OUT SL & BOOK	4AD	M/M/M	15.00
(DEAD CAN DANCE, COLOURBOX, THIS MORTAL COIL, WOLFGANG PRESS, ETC)					
VARIOUS	MOVING SOUNDTRACKS VOL1	CD	CREPUSCULE	NEW	11.50
(CAB VOLTAIRE, STEVEN BROWN, BLAINE REININGER, PAUL HAIG, ETC)					
VARIOUS	MYTHS 3	CD	SUB ROSA	NEW	12.00
(GAVIN BRYARS, JON HASSELL, HAROLD BUDD, ETC)					
VARIOUS	MYTHS 4	CD	SUB ROSA	NEW	12.00
(COIL, CURRENT 93, ETC)					
VARIOUS	MYTHS COLLECTION PART 1	CD	SUB ROSA	NEW	12.00
(SPK, GEN P'ORRIDGE, BURROUGHS, MARK STEWART, ETC)					
VARIOUS	MYTHS COLLECTION PART 2	CD	SUB ROSA	NEW	12.00
(BURROUGHS, SPK, STEVEN BROWN, DEBUSSEY, ETC)					
VARIOUS	NEUE DEUTSCHE POST AVANTGARDE	LP V.LTD & BOOK (BRAZ)	AUDIOPLEX	M/M	50.00
(HNAS, CRANIOLAUST, P16.D4, SBOOTH, ETC)					
VARIOUS	NIGHTLANDS	LP	FINAL IMAGE	NEW	7.00
(MUSLINGAUZE, JOHN AVERY, ETC)					
VARIOUS	POESIA SONORA	LP	CBS ITALY	EX/MINT	15.00
(BRION GYSEN, BOB COBBING)					
VARIOUS	PORTABLE ALTAMONT	CD	SHOCK	NEW	11.00
(NWA, COIL, CURRENT 93, SKULLFLOWER, ETC)					
VARIOUS	PROJECT 1	CD	CONCRETE	NEW	11.00
(2' EV, KATHY ACKER, ETC)					
VARIOUS	PULSE 8	LP	SURVIVAL	M/M	9.00
(HARD CORPS, ETC)					
VARIOUS	SHADOW AND SUBSTANCE	LP	GLASS	M/EX	10.00
(ATTRITION, HALF JAPANESE, RENALDO & THE LOAF, ETC)					
VARIOUS	STUFF THE NEIGHBOURS	7" & MAGAZINE	CAUSE FOR CONCERN	M/EX	15.00
(BAND OF HOLY JOY, PSY, WE BE ECHO, ETC)					
VARIOUS	THE LAST SUPPER	CASS ORIG	ARR	NEW	7.00
(SPK, TEST DEPT, B.QUALK, MUSLINGAUZE, TEX MIRROR H(PRE ITN)					
VARIOUS	THE SECOND COMING	LP ORIG GREEN VINYL	COME	M/M	70.00
(NWA, WHITEHOUSE, COME)					
VARIOUS	THREE MINUTE SYMPHONY	DLP ORIG	XTRACT	M/M/M	20.00
(NWA, LPD, TIETCHENS, DIE TOLLICHE DORIS, MERZBOU, ETC)					
VARIOUS	THE THIRD MIND	LP/CD	THIRD MIND	NEW	6/8.00
(FRONTLINE, ITN, SOLAR ENEMY, GANZHEIT, ETC)					
VARIOUS	TYRANNY OF THE BEAT	CD/VIDEO LTD PACKAGE	MUTE	NEW	18.00
VARIOUS	TYRANNY OF THE BEAT	CD	MUTE	NEW	8.50
VARIOUS	TYRANNY OF THE BEAT	CD/T-SHIRT LTD PACKAGE	MUTE	NEW	18.00
(TG, CAN, CABARET VOLTAIRE, WIRE, DIE KRUPPS, DAF, ETC)					
VARIOUS	VHEMUTAS ARCHETYP	CD	SIDE EFFECTS	NEW	11.00
(SPK, LAIBACH, HUNTING LODGE, LUSTHORD, ETC)					
VARIOUS	VICTIMS OF THE MIXING DESK	LP	VISION	NEW	7.00
(FLUID MASK, MELX, ETC)					
VARIOUS	VOLUME 1	CD & MAG		NEW	10.00
(NITZER EBB, CONSOLIDATED, THRILL KILL KULT, SHAMEN, ETC)					
VARIOUS	YOU BET WE'VE GOT SOMETHING	LP	CATHEXIS	NEW	12.00

(CURRENT 93, ANTI GROUP, FINI TRIBE, MARK STEWART, ETC)					
VARIOUS	ZAP CLUB	LP	ZAP	EX/M	5.00
(KATHY ACKER, JOHN DOWIE, ETC)					
VASILISK	AQUA	LP (ITA)	M.M.MAGNETICA	NEW	9.00
VEGA,ALAN	SATURN STRIP	LP ORIG (INC AL JOURG)	ELEKTRA	VG/EX	8.00
VOICE CRACK	EAR FLASH	LP	V RECORDS	NEW	8.00
WEATHERMEN	10 DEADLY KISSES	LP/CD	PIAS	NEW	7/11.50
WEATHERMEN	BEYOND THE BEYOND	LP/CD	PIAS	NEW	7/11.50
WEATHERMEN	BLACK ALBUM	LP/CD	PIAS	NEW	7/11.50
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## MENTAL DESTRUCTION THE INTENSITY OF DARKNESS

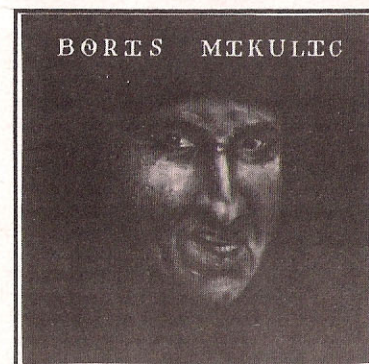
Cold Meat Industry CMI11 CD

Mental Destruction take the deathly slow pounding of Test Dept, circa Beating The Retreat and entangle a mesh of solid electronics and noise around it. Chaotically complex their's is a doom-laden vision of today's industrial. Armageddon enthralled vocals scream unrecognisably, a black mass of apocalyptic and religious visions. The Intensity Of Dreams fits in somewhere between the masters of percussive overloading Blackhouse and label mates Maschinenzimmer 412, whose sonic soundscapes are a little softer than those of Mental Destruction. Music to pummel you to submission.

## BORIS MIKULIC PHILIA PHOBIA

Antler Subway AS5057 CD

Boris Mikulic lives in a strange place. He was one half of the culty In Sotto Voce, who didn't exactly take Europe by storm. Now digging deep back into his past, he brings Philia Phobia to the masses. Apparently reflecting upon his child life, which was spent locked up in a stable (hmmm) and not being taught to speak until his teens, this is a fascinating excursion of nineties electronics taken back to Victorian times. No, seriously it is a bizarre mix of ambient noise, treated vocals and pumping rhythms. Ever thought of grooving to Whitehouse? You have now. *Alchemy's* high frequencies and red-raw voice are set against the challenging throb of a dance pattern and is by far, more cutting than any power electronics you may have succumbed to. As time in this twisted mind progresses a more stable hard beat transpires, with the addition of wildly manic guitar in true Hendrix tradition on tracks like *Necrophilia* and *Break Free*. Philia Phobia has all you ever could want, noise and structure, even an unintelligible Der Mussolini riff on *Death Of A Sinner*. Boris has perfect disorder.



## MINISTER OF NOISE VOODOO SOUL

KK 070 CD/LP

The Minister Of Noise is a weird looking guy and his appearance and sound reminds very much of Yello. Voodoo Soul comprises heavyweight rhythms and lightweight dance tunes and as such is a pretty odd mix. It's all a very moveable triggering and a step away from the dancefloor assaults of

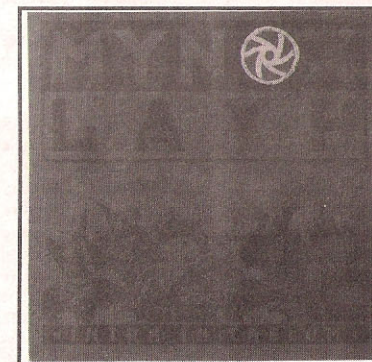
KK's usual bombardments. The vocals of Mr Noise are angry little riddles which lie underneath, hardly noticeable only as a growling noise. Programming does get a little dirtier on bustling tracks like *Save Me* and *In Our Life* which progress to the end of the disc. This is recommended and not only for straying from the norm, it is both hard and accessible, but very abstract. Perhaps Sir Freddie Viaduct here is someone to beat Dieter and Boris at their own game?

## MOUCH CAN'T SPELL MOUTH CAN'T SPELL

Picture Disc PD016 LP

For my money Mouth Can't Spell are the shining stars of the Picture Disc roster, simply throbbing with invention. Nursery keyboards mingle with metal hammers pounding out the rhythms whilst choirs swirl around and up and up and.... well, the effect is stunning. Intensely powerful and inspiring stuff done on a grand scale. Contrast that with the sudden shifts of mood into unexpectedly quirky electronic pop doodles that are just enough off key to make you feel something's not quite right and suddenly you're back into Freddy Krueger's nightmare world again. Maybe Mouth Can't Spell, but it sure can sing.

Naked



## MUSIC TO BE MURDERED BY VARIOUS

Bruits Blanc BB011991 CD

A limited edition of 1000 from what seems to be a very worthwhile French label. Great title, a very helpful and informative bilingual booklet and what's more the musical contributions are of high standard. LAURENT PETITGAND apparently provides soundtracks for Wim Wenders, which is not surprising if all his material is as good as the delightful *Chi Wy Ku*: classically influenced electronics with a sombre, Oriental flavour. *Hate Song* by NOX is also outstanding, as is GRILL's offering *Gradins*. Music To Be Murdered By is certainly worth obtaining if you can get hold of it. I look forward to other releases from the label.

John Everall

## MYNOX LAYH INTRA IN CAELUM

Semore 023 CD/LP

Intra In Caelum will propel you into a world so extraordinary you'll wonder if you are hallucinating. An amazing collage



of sounds, zig-zagging their way through a stunningly mammoth three-dimensional production with prowling vocals looming in and out of the mix. A cinematic, orchestral dementia, with its sublime abstraction. Mynox Layh are not to be confused with mere mortals, with their supernatural powers they inhabit another plateau altogether.

**Chris B.**

**NATURE MORTE ONE VARIOUS**  
E'Ostrate CASS

An absolutely first class package with a series of buff and brown cards in a clear plastic snap-shut case (the first edition had a wooden one) that retains my faith in cassettes as the only musical medium that truly experiments with presentation and is constantly challenging and inventive. Philadelphia's GREGORY WHITEHEAD and Italy's LUCIANO DARI both contribute strong atmospheric tracks, VIDNA OBMANA's *Name Torture* impresses too. But for me the lengthy, but superbly ambient ultra-subliminals of ABNER MALATY in *Until The Glowering Space Parts 1 & 2* is the jewel in the crown. Sensuous and luxuriant, it evokes a timeless repetitiveness that is the best I've heard for a long time. An excellent package well worth investigating.

**Naked**

**NINE INCH NAILS PRETTY HATE MACHINE**  
Island CID9973848 358-2 CD/LP

With this being re-promoted on the back of their live debacles and Sin riding to the heights of the Singles Chart, it gives us an opportunity to root around this glorious creation. Nine Inch Nails. "yeah, industrial rock right?" Let's fuck over this tag of convenience for a moment, they're something rather more unique than any current movement. Their blend of noisy electronics and a voice that can actually sing is quite a brave existence. The fact that they haven't been alienated by Trent's singing prowess from the cult crowd they're aimed at says a lot for the music they're making. *Pretty Hate Machine* is no wimped out electro, there are noises here which are genuinely nasty. The love-hate songs fly aggressively with manic rhythms and severely multiplied sequences. *Sanctified*'s pure intensity achieves the whole thread of the album and is attained by a slight slowing down..., "as she walks me through the nicest parts of hell", witnessing the expressive talents of Mr Reznor. Anyone who's just thought of this as a dance record - there are good examples, *Kinda I Want To, Sin*, etc - and been put off by the hype surrounding, should ignore all the crap for a moment and take a listen. There's not a hope you'll be disappointed, this has all the elements of Al Jourgenson's past songwriting perfections and more. OK, so it takes the nine inch gimmick to pull them across to a further commercial audience, but christ, Nine Inch Nails deserve it. Album of the year.

**NITZER EBB EBBHEAD**  
Mute STUMM88 CD/LP

Nitzer Ebb, no longer DAF facsimiles, have adopted a more commercial atmosphere with this their fourth LP. Gone are the simple, uncluttered sequencers of yesteryear with Douglas McCarthy screaming about being young and misunderstood in an oppressive society. Instead, they have taken a leaf

from the book of stable-mates Depeche Mode and chant about being old and discontent in an unchangeable society. *Godhead* is a truly great moment when Metallica seem to make a shock, guest appearance. Add the lamented love lyrics found in the lush tones of *Ascend* to the picture and Ebbhead has just been summed up in five sentences. Spheres both sexual and unpleasant form and dissolve as Doug and Bon discover chord structures for the very first time, most notably on *I Give To You* and *Reasons*. It is a wonderful, sometimes even glorious album, but rapping indeed...

**Ross Yarnlon**

**NOCTURNAL EMISSIONS CATHEDRAL**  
Musica Maxima Magnetica EEE10 CD

You may reproach me for it, but I haven't kept up with the recent activities of Nigel Ayres. This erstwhile purveyor of extreme indusro-noise terror has abandoned the searing electronic cacophony of yesteryear and instead concentrates his energies on developing superbly crafted filmic soundscapes. *Ant Thumbs* (awful pun intended?) clocks in at just over 24 minutes, a hotch-potch of bizarre noises and rhythmic pulses. Perhaps the best track on this lengthy release, it is a repetitive, trance-inducing opus reminiscent of some of Boyd Rice's early work. *Informatic Forces* is also hugely impressive with its curious mantra-like quality and excellent utilisation of ambient industrial sounds. The well-thought out packaging only adds to the appeal of this release - a full colour booklet of superb collages. Keep up the good work Nigel.

**John Everall**

**NUMB BLISS**  
Oceana/Onslot 09547-54190-2 CD

I'm mystified as to why all you Skinny Puppy, FLA and Ministry freaks haven't already taken Numb to your souls. What they're doing now - as they have in the past - is far more throat-rippingly accessible than say, Puppy's latest doodlings. *Bliss* in its three versions here is taken from the last album Christmeister and is a gunshot blasting of guitars, powerdrums and sequences and a sore-inducing vocal, coming straight in your face with a laser-blast fury. It's an outrage this isn't available in Europe, so demand it! Numb are huge and so they should be. Do you have the energy to be stiffened by their raging music?

**NURSE WITH WOUND/SPASM CREAKINESS**  
United Dairies UD038 LP

We enter the weird and wonderful world of Steven Stapleton on this split 12"EP; NWW and the Stapleton produced Spasm divide the honours equally. NWW's five eclectic sound collages incorporate inspired use of instruments such as pygmyphone, hand-cranked percussion and rather ominously, a sheep ventilator! The overall effect is very listenable and highly enjoyable. Stapleton's unique brand of spontaneous/calculated improvisation, gives us pieces ranging from the cartoon cut-ups of *Delilah's Lap* to the addictive, Beefheartian *Admirals Of The Blim*. Spasm's two track debut gets underway with the excellent *Firepool Part One*; raw, whispered vocals enmesh with insistent tribal percussion, building into an almost menacingly atmospheric track.

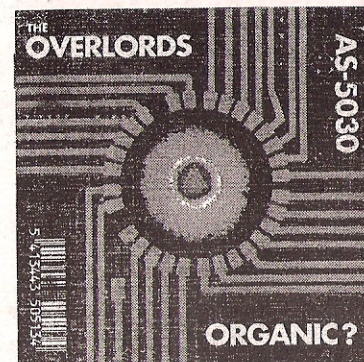
By way of contrast, Spasm then serve up a frenzied thrash, *Jellymoon*, full of brutal chainsaw guitar and feedback. Diversity with potential.

**Demon Popstar**

**ODAL & FACTOR X PENIS JOY**  
Chainsaw Cassettes 15 CASS

Chainsaw Cassettes have a familiarity about them that labels like F.O. Tapes did in years gone by. You know what to expect, but you are glad that such ugliness still exists in the world. Concrete music in the basest sense, a dislocation dance that jars your spine and sets your teeth on edge. You have to be in the mood for it, but when you are it's spot on. Which one's Opal and which one's Factor X I've still yet to work out.

**Naked**



**OOMPH! ICH BIN DU**  
Machinery MA8-3 CD/12"

How the hell can I take this lot seriously with a name like Oomph! and a keyboard player called Crap? Apparently this trio of shirtless Germaniacs want to take back the bite that bands like Nitzer Ebb have taken from German 'technik' music. Fine. If that bite means sounding like the first Ebb album, then this is for you. The title track is fairly non-descript electro-dance, but the flip *Me Inside You* is a fairer excursion into minimal sequences and thrusting guitars. Nicely done, but a long way from originality. Anyone bereaving the death of old-Ebb, take heart and buy this.

**ORDO EQUITUM SOLIS ANIMI AEGRITUDO**  
Musica Maxima Magnetica CD

After the spectacular debut, the eternity of Solstitti Temporis Solis where on earth could they go next. Well, the answer is back, exactly producing another masterpiece. Every moment as bewitching as their last, with a slightly touched acoustic feel to the whole. The beauty of this solemn voice sets Animi Aegritudo aflame. May I suggest *Message To Pan* be issued as a single - this should be heard by many - the soaring voice and guitars dance, ecstatic music for life. Without the flow of its predecessor this follow-up is every wonderful second as unique. Ordo Equitum Solis can take you wherever you may wish to go. Brilliance, sheer un-

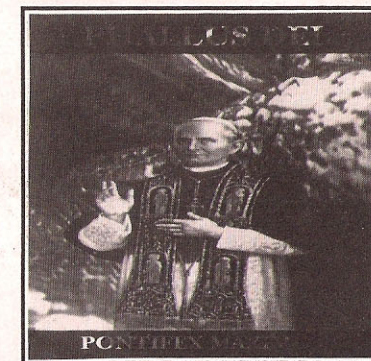
blemished brilliance. I take it back, this and Solstitti are the years best, sorry NIN.

**THE OVERLORDS ORGANIC?**  
Antler Subway AS5030 CD

The Overlords are lightweight sci-fi, riding their hi-tech, digital circuit boards around and about the world as we know it. Flying high, in ecstasy, their commercial dance tunes blast off, fast laser etchings of human error and the tragedy of man. But these spacemen three will put the planet to rights, starting with a cleansing of the soul - via the bowels - overdosing on organic cornflakes. If they'd only release the sweaty *Holiday In Cambodia* as a single, we could all share in the terrible trio's hilarity. Good clean, harmless electro-pop and praise be they don't sound like anyone else!

**PASSIFLORA QUALCOSA DOUREBBE CAMBIARE**  
Hex 03 LP

A superbly packaged release, this album of uptempoed guitar rock/pop didn't really appeal. The guitar work was fairly interesting, swinging between bouts of noise and melody and a sax screamed maniacally in bursts, but the female voice began to grate. In moments sounding like early Siouxsie and alternatively mellowing to All About Eve, it all became gloomy and tedious. Passiflora produce a noisy experimental rock when they're in full swing and a gothic dirge when they're not. For me though, not an easy listen.



**PHALLUS DEI PONTIFEX MAXIMUS**  
Dark Vinyl DV05 CD

Naming a whole host of collaborators, Pontifex Maximus reads as a who's who of alternative talent. Coil, Current 93, Death In June all provide input, one way or another here, but you shouldn't let that fact lead you into buying it. No, buy it for itself. For the most part this is an electronically orchestrated collection. The wisdom of words '666' on *Prolog* perpetuates the gargantuan glory of *Phallus Theme* - a soundtrack for a dying sun if ever there was one - and the unearthly voice of *Epilogue* summarizes "The beginning and the end". A writhing Pope-ridden sleeve glimpses the world of Phallus Dei, of rituals, cult figures and devilish testaments.





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PGR/MERZBOW/TIETCHENS GRAY  
Silent SR9114 CD

This is a truly inspired collaboration consisting of three tracks with a total running time of 66 minutes and it positively oozes menace. The initial offering *Book Of A Thousand Days* is an exercise in sheer malevolence - the perfect backing track for somebody like Diamanda Galas. The subsequent track *Three Hemispheres* is disquieting in the extreme; Masami Akita's metal percussion underpinning shards of electronic noise created by Tietchens and Kim Cascone. This work concludes with *Hymns From The Furnace*, an unnerving, tenebrous affair in four parts which would work wonderfully as a Dario Argento soundtrack. Overall, Gray is well-structured potent experimentalism. A good deal of thought is at the core of this work. The biggest compliment I can pay is that it is as chilling, haunting and inspiring as Popul Vuh's music for *Nosferatu*.

John Everall

PIGFACE GUB  
Devotion DVN2 CD/LP  
PIGFACE WELCOME TO MEXICO... ASSHOLE  
Devotion DVN3 CDCASS

You may have seen them on tour in the UK recently, but for those who don't know Pigface, their line-up reads like an industrial who's who. Gub was originally released by Cherry Red earlier this year in a rather low key fashion, but now has found a home on a new label, Devotion. With the basis for most of the tracks provided by Atkins and Rieflin's twin drumming, Gub at first seems a little monotonous, although on subsequent listening the album reveals the hidden subtlety of drums/bass/guitar/vocal format. Chris Connelly's rich voices shines through on tracks such as *Point Blank* and *Little Sisters* which also contain a more melodic content compared to the syncopated rhythms and stripped down instrumentation of *Tailor Made* and *Blood And Sand*. Ogre provides an almost scary counterpoint to Connelly's vocals on *Tapeworm*, while Trent Reznor takes over for probably the best song on the album, *Suck*, which he also performed (apparently) on the recent Nine Inch Nails UK tour. *Symphony For Taps* has to be the most obscure track, involving Martin Atkins mucking around with the plumbing in the washroom of a Howard Johnsons diner. *Welcome To Mexico...* is a live album featuring 75 minutes of Pigface in concert during their last U.S. tour and includes live versions of six of the tracks from Gub. Unfortunately, many of these are rather disappointing renditions, also suffering from bad mixing and master editing. Saying that, *Point Blank* works very well, while *Little Sisters* sounds even better than the studio version. Of the tracks not on Gub, the best track by far is *TFWO* with a very fluid sound and a prominent Killing Joke influence. Other notable tracks include *Lash/Herb Taxi* with its mental percussion, discordant trumpets (and even melodica?) and an admirable version of *Stowaway*, which also appears as a Chris Connelly solo single on Wax Trax. Gub is a subtle and well crafted album, with some excellent tracks, while *Mexico*, though poor in places, is still an essential live album, that really must be played painfully loud to be fully appreciated. For an interesting introduction to Pigface, why not buy both..?

Maria Sikorsky XXIII

PICTURE DISC SUMMER SPECIALS VARIOUS  
Picture Disc CASS

Picture Disc is a weird label. This compilation highlights some of the forthcoming releases by Picture Disc. FLEUR DU MINIMAL's performance piece of verbal "oohs" and "aahs" are followed bizarrely by the straightforward traditional rock n' roll of THE CRUISERS (Germany's answer to the Stray Cats). The unimpressive CHEAP GRINGOS have to "move right on" apparently. Good idea. TOM DIABO is "suspicious". I'm also slightly suspicious of this dated song which reminds me of Drinking Electricity or Thomas Leer. And so it goes on. A bit like an audio Opportunity Knocks. All that's missing is the chintzy set and glittery curtains. Of the whole bunch only MOUTH CAN'T SPELL hold out much hope of something better.

Naked

PRIMORDIA ANTIPHON  
World Serpent CD

Another on the new World Serpent techno label and again CD single only. Primordia look to have been born for the German techno clubs with their driving rhythms and sequences. *Antiphon* is a racey little mover, rushing headlong into the *Cacophony Mix* and its noisy dive. *Betatron* has far more emphasis on the beat and I'm afraid beats itself into oblivion. If it wasn't for the occasional cut-up bringing relief, it'd be far too repetitious. And of course great for the dancefloor, but then it's CD only, so you're not gonna hear it there.

PRUNES BLOSSOMS AND BLOOD  
Baby 14CD CD

The Prunes first release *Lite Fantastik* had an intrinsic sadness, but an occasional dry smile was offered. Their second slice of excellence *Nada's* sad equation was overshadowed by a hopeful point of view, but still with a cynical ear. I knew it would come and it did, a huge smile with *Blossoms And Blood*, but don't gaze too long at that smile for behind are some pretty sharp teeth and boy do they bite! Seventeen minutes and fifty-one seconds of passion. "Hate & Love & Hate & Hate" chants Mary in his distinctive style on *Chain*, while the manically brilliant Dave-id Busaras screams while *Lost In The Ozone*. I knew it would come and it did - just don't leave too long between bites next time guys!

Robert H. King

PSY231 ECSTASY ON RYE  
Ladd-Friih CASS

A mail collaboration between Psyclones and Pacific 231, which proves to have been rather fruitful. The doomy instrumental *Super Heavy Duty* is a definite high point, although the track which really stands out is *Napalm Balm* - a vitriolic dismissal of Rap braggadocio: "Don't talk to me about gangster rap, cause I spent my time in Nam". Nice use of machine-gun samples evident here. Another worthy release from Ladd-Friih.

John Everall



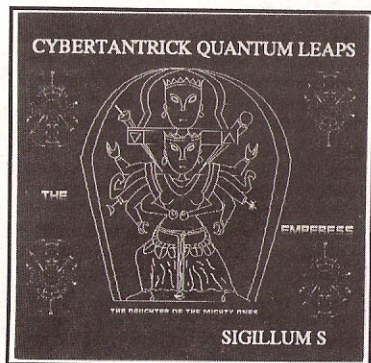
**QUIBAIS REED GHAZALA BURNING SUNS  
OF SHADOW WORLDS**  
Ladd-Frith CASS

With titles like *Listen For The Dead Of Atlantis* and *A Revelation Of The Grass*, you'd be forgiven for thinking that the creator of this is a rather odd chap. Ghazala's work embraces elements from diverse cultures utilising a similar modus operandi to late-period SPK. Ethnic instruments, mechanical sounds, short-wave radio amongst a host of other things are used to good effect. The results are intriguing.

John Everall

**SANDOW KANGURU**  
Fluxus FLO04-2 CD

A strange brew this. Rambling intensely on a journey of experimental folk and rock. Sounding mostly improvised - whether it's meant to I don't know - anything goes. Electronics and cello provide the backbone, while guitars move in and out against tribal drums and percussion. The voices, and there's lots of them, chant softly and manic with no degree of order, evoking all manner of spiritual awakenings. What they're all on about I've no idea as it's all in German, but you can hear the very hearts and souls instilled within. I was held every wonderful moment and would love to hear it live. No doubt, it would be some weird and wonderful festival, who knows what visuals would be seen. This is for the David Lynch in all of us.



**SCAPA FLOW CHASED BY SUNSET**  
Energy ER003 CD/LP

Scapa Flow are part of the Swedish dark techno-wave which Energy are at the forefront of promoting. Exponents of fine electro slam-dance, they've set out to confound with *Chased By Sunset*. *Dancing King* and *Drugstore*'s pummelling synthetic rhythms are what you'd expect from a heavy electro duo. But Scapa Flow go beyond and introduce slow, reels songs like *Kangaroo* and *Hammerguy*. Both of these held together with passionate vocals and melodies. Whilst taking down the pace they never reduce the synthetic feel, but don't rely on any twee electro-pop. Scapa Flow are cross-referencing machined music in its many forms and they work exceptionally well by not following any formulas.

Chased By Sunset is a pleasing surprise.

**HENRY SCHNEIDER THE BODLEY CODEX**  
Lux Aterna Prod 005 CASS

Despite the more or less hippy impact the cover might give you, this is much more experimental. The combination of the Korg Poly 800 with found objects and the manipulation of tapes works well. Schneider has been working more with this sort of stuff and you can hear he has been thinking about the music he makes. It all seems very well put together.

FdW

**SETRAKIAN/VIVANTE TABLEAU/COMPOUND  
READY FOR ACTION**  
Dossier DCD9022 CD  
**THE FUNNEL ZONE VARIOUS**  
Dossier DCD9017 CD

Although on German label Dossier, both these CD's originate from the wonderful Miami based Esync Ocular Interchange. Ready For Action provides a showcase for three remarkably different electro based bands. Noise merchants Setrakian kick off, with five songs crammed with thumping rhythms and cracking samples. Tracks such as *Domination* could almost be mistaken for the Revolting Cocks, while *agony* stands out as a more thoughtful track, though only through the lack of distorted vocals and guitar driven noise. Vivante Tableau are more club orientated in their European approach. Again using sampled guitars and heavy rhythms on tracks such as *Genetic Damage* and *Ignition*, their sound is lighter, without as much depth of noise as Setrakian. Compound offer yet another alternative, that of the classic mid-Eighties sound. *Take It Easy*, *Man and Decaying* October follow the school of Colourbox/New Order almost to the letter, while *Hello Al* and *Mother Savage* have a more independent Middle Eastern style. The Funnel Zone is a compilation that encompasses the whole range of talents of the Esync Ocular Interchange. Featuring only two of the tracks that appear on Ready For Action it is a goldmine, from the guitar driven chaos of SETRAKIAN and MARILYN MANSON to the layered sample loops of KING FELIX and the amazing low tech noise of RIVET ECK'S *Rat Fuck*. Also worth a mention are VOCIFEROUS MUTES *Faith And Fear* and PATRIOTS, who I would like to hear a lot from. Each CD is approximately seventy minutes long and both prove a worthwhile introduction to the Esync Ocular Interchange.

Maria Sikorsky XXIII

**SIGILLUM S CYBERTANTRICK QUANTUM  
LEAPS**  
Artware Audio CD3 CD

The last release of the year from one of the most distinctive new labels, is by one of the most distinctive bands who've emerged recently, Sigillum S. Again, distinctively packaged in a copper sheet, this CD cuts like the edges of its cover. Less structured than the previous *Dispersion*, *Cybertantrick Quantum Leaps* is a quivering mass of electronic noises. Derangements resonate savagely while voices crack the tips of your nerves. *Human Chainsaw* is the perfect form, blistering the layers of the eardrums painfully, a short and sweet taste of their power. Forget all past claimants of 'power

electronics' there has been no such thing, until now. Sigillum S shine dullfully like the copper sleeve, while they meld skin and machine as one. They are the taste of one of their titles, *Mouthwatering God Corporation* and hell, you can taste the salt in their sweat.

**SIN DROME/FACTOR 42 SIN FACTOR**  
General Purpose Cassettes GPC001 CASS

A starkly packaged split cassette, with a neatly printed acetate cover. The first up are Sin Drome who immediately lull you into a couple of minutes of programmed sequencing. From there though, they introduce all manner of godly effects. Loops, noise, vox, samples, rhythm all fuse and de-fuse to produce an enthralling seven songs. At times quite Frontline Assembly-ish, but mainly far too abstract for that comparison. Factor 42 meanwhile are less inventive and at times the electronic sounds reveal an aging, but when used the vocal has a rasping edge which cuts the music roughly. May I suggest the vocalist should get together with Sin Drome for a marriage of heaven? A great cassette, superb sound quality, with at least one potentially innovative band involved.

**SINGLE GUN THEORY LIKE STARS IN MY  
HANDS**  
Netwerk NET020 CD/LP

Single Gun Theory are very much in line with current trends, an album of club music adorned with Eastern trimmings. Jacqui Hunt's dreamy vocals work well. Quite commercial, quite nice. About it really.

Chris B.

**16-17 WHEN ALL ELSE FAILS**  
Vision 27 LP

16-17 is Alex Buess from Melx and friends. When All Else Fails is a cacophony of noise created mainly by saxophones, both acoustic and electronically treated. Spitfire rhythms are added to heighten the proceedings of this live and studio created concoction. Drowning within the screams a guitar plucks mercifully, whilst a voice cracks, straining to be heard. Not a comfortable experience this album will shift you around in your seat, gasping, like the sax for any breath of air you can reach. Manic and inspiringly depressive.



**SKIN CHAMBER WOUND**  
Road Racer RO9274-1 CD/LP

Those of you in the know, will have heard this alter-ego of Controlled Bleeding and is as far removed from the dance electronics they've recently delved into, as the ultra-noise of the past. As Godflesh have delved into techno, then Skin Chamber have rummaged around Godflesh. Wound results. A slab of carnage and grinding sub-metal. Fragments of pain, too tormented for words. Crawling carvings *Sluice Of God*, *Sucked Inside* and *The Nails Of Faith* painfully burst through the skin, long and malignant slices of venom. Searing guitar drones, drums battle and the disembowelling voice of Paul Lemos plunges deep into the visceral body. *Burning Power* thunders into the insane thrash of *Skin Me*, before the ultimate programmed slow, slaughtering *In The Sewer Of Dreams*. Skin Chamber are a compulsive vision of endurance beyond the threshold, swallowing scrap metal and spitting up bile. Wound has blood and gore still attached.

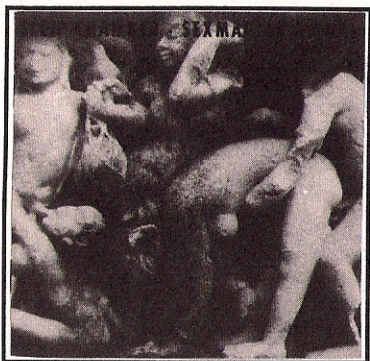
**SKINNER BOX THE PLAYHOUSE**  
Bobok Ltd BOBOK5 CD/LP

Having been introduced to Skinner Box via Projekt and Black Tape For A Blue Girl, I must admit to this being a little bit of a let down. At times The Playhouse should be flooded with rich sounds and textures, but it lays limp, with a thin ambience of keyboards. Julianna Towns voice is wonderful, deeply resonant, rendering her mindful, awakened day-dreams over a strange cascade of melodies and rhythms. This fairground attraction takes full effect on the vaudevilian *A Thousand Lessons*, a song forever shifting on a nursery rhyme course of pipes and flutes. The chiming, graceful motion of *Always Dear Iris* can only be described as tearfully beautiful and really should lead the way forward for Skinner Box. I had the impression this album was trying too hard to be weird, forsaking songs for surrealism. The whole had some spectacular moments, but the long stretches of childlike drifting left me frustrated and cold.

**SLEEP CHAMBER SPELLBOUND SUBMISSION**  
Funfundvierzig 49 CD  
**SLEEP CHAMBER SEX MAGICK RITUAL**  
Funfundvierzig 50 CD  
**SLEEP CHAMBER SLEEP, OR FOREVER HOLD  
YOUR PIECE**  
Funfundvierzig 51 CD

The problem is the majority of people expect Sleep Chamber's attitude to sex to be all "Giggle Giggle, Slam Slam", it's not, so this this preconception should end here! It is far more subtle than that, the trick is in getting you beyond this preconception to get you to think for a change, to make you realise that the taboos of fetishism and sex are a blindfold that Sleep Chamber can remove enabling you to see the pleasures in store. These taboos are deeply explored on *Spellbound Submission*, but on *Sex Magick Ritual* it is revealed that in a not too distant past such fetishism knew no boundaries. Ritual music performed well and with attention being given to the human voice as much as the bells and gongs. This was recorded between 1984-86 but still sounds fresh. A celebration of what can be. Sleep Now..., is a different kettle of body fluids altogether. More recently recorded than the previous two (1990), this material reflects





**SMELL & QUIM JESUS CHRIST**  
Stinky Horse Fuck SHF001 LP

The charmingly titled Stinky Horse Fuck Records certainly aim to shock. Catch the titles *Skunk Pussy*, *Bum Cleaver*, *Beaver Full Of Spunk*, *Eight Fuckers*. Even better, what about the LP sleeve? The music, predictably enough ventures into SPK and TG territory with strange gargling noises (presumably supposed to be someone choking on piss no doubt!) filling up half of side one, before reverting to chainsawed, throat bleeding screeching. Side two offers more of the same. This is black humour at its blackest. Sure, they are not serious and this intended to insult and offend and by doing so show the hypocrisy of society as a whole. I daren't mention washing machines again since the last issue, but there's enough work for a dozen plumbers here! It's a sick world, but someone's got to live in it.

**Naked**

**SMERSH LOVE JONES**  
Atlas King CASS

Smersh are one of those eclectic acts destined to go on forever and never really achieve the widespread recognition they want. Despite the Emmanuelle Goes To Bangkok CD and Greatest Story Ever Told LP, they remain as far out on the edge of the field as ever. This collection of musical sketches skims the surface of the real depth's Smersh are capable of. Love Jones, the title track is arguably the finest moment here, a monument to the slow blade that penetrates the shield, muscular and dynamic. *Hello Middle America* revives memories of PIL, circa Metal Box, with a booming subterranean bass driving the distortion ridden guitar and vocals along. Smersh are an anathema, but the world's a better place because of them. Good stuff.

**Naked**

**SOLAR ENEMY DIRTY VS. UNIVERSE**  
Third Mind TM9268-1/2 CD/LP

Welcome back! Having been prominent in their previous guise of Portion Control, it's good to see these guys logging in and writing their own software for today's techno-heads. The three computer game wizzards haven't just returned with the biting, upfront sound of yesterday, but they're looking to re-define the electronic scales (again). *Dirty Vs. Universe* is laid-back in its sci-fi nightmare, minimally pulsing, with an enormous amount of shit happening within disturbing the flow. Tracks like *Welcome To Hell*, *Massive Radiation* and *Rotator* caused a few palpitations, beware! Solar Enemy are putting drive back into the disk and this is no floppy, limp-dick electro. Music for your neon wet-dream. "I lost control in Sensurround", yeah, they certainly did.

**SOL INVICTUS THE KILLING TIDE**  
Tursa 003 CD/LP

Sol's newest entry *The Killing Tide* searches the roots to a human obsession, murder. This is no media infatuation, but the reality of life. Who better to reveal the fascination of the subject, but Tony Wakeford. Previously described in this organ as "a devilish mind", the dark intensity of *The Killing*

*Tide* is brought by him to the fore. Brutal in its honesty, the title track marks distrust, with almost pure disgust for those around. Savagely he purports "If you were to look into my eyes, You would see the killing tide. Save yourself - Kill them all.". The coldness of this writing is only heated by the warmth of his voice and beauty of the music. The aggression IS real though, a guitar wrenching powerfully through the heart. In *A Silent Place* is somewhere in all of us, the side the majority keep hidden, but a few expose. These are the murderers of the world, "An open wound forever maimed.". If this release was to reach the masses, the tabloids would read of shock and horror. But, this is no titillation, no fetishistic object. This is one man's burden on his thoughts of death.

**SOL INVICTUS LOOKING FOR EUROPE**  
World Serpent Seven WS7002 7"  
**SOL INVICTUS SEE THE DOVE FALL**  
Shock SX016 7"

Two vastly different slices of Sol Invictus can be heard on these two singles. *See The Dove Fall* heralds the return of Shock's running limited sevens and is an early recording from 1987. Mechanical drums crash to an electronic field of noise, whilst the calm lashings of Tony's voice speaks of "Tooth And Claw". *Looking For Europe* meanwhile, relies on a driving bassline, thriving on the guttural passion displayed by a monotone vox. With three years spanning these tracks, they capture the spirit of Sol, both past and present. Both nicely packaged, Dove adorned with a Stapleton piece and Europe with an etching which leaves much to be desired in the name of art.

**SPIRITUAL VARIOUS**  
Soundimage CASS

This is fiercely good. Right from track one, a deep sonorous rush from Belt called Invisibility it leads the listener into a world of pure sound. TUU's simple tribal drumming is perfectly set off by a Japanese flute and the subtlest of subliminal background tones. Too clever for new age and not harsh enough for the death merchants, it's in a league of its own. Excellent tracks by all the artists concerned make it impossible to pick out highlights. My favourite was the tingling didgeridoo work by MARK ROBSON on *Blood In The Sand*, but then I like didgeridoo's! A compilation of rare quality and impeccable taste. Buy it.

**Naked**

**STRESS 91 NOSTALGIA**  
Adventures In Reality CASS

Stress, ah yes, the antithesis of experimental electro-pop. Belittled by many, understood by the few. Nostalgia is as suggested, a peak into the past of sparkling jewels and last gasp breathings. With new beginnings the duo arrived, primitive doodlings and twee-isms *Help Comes Too Late* and *Love Mafia* which just don't cut it. A private view of putting on the underwear and not much else. Wait a while and they'll shine... Tracks from *The Big Wheel* (a classic piece of primal pop) *Elizabeth Selwyn* and *Slaves To Beat* are crowning moments, powerful, anthemic, ultimately crossing to the mainstream. *The Fist Comes Down* has an ex-Dots connection and with its energetically raging vocal was

the epitaph of the Stress story. But, the two original members got together for old times sake. Renewed recording equipment lends two songs, both fine, but lacking the hard heart of the duo's work five or so years earlier. So, Nostalgia pulls the bedclothes across and says goodnight. And god bless.

**SWAMP TERRORISTS GRIM-STROKE-DISEASE**  
Machinery MA3-2 CD/LP

An old album, but worth mentioning if only because of the seeming lack of acceptance, despite some good UK press. Sharing not only a homeland with the Young Gods, but also an exploration of sampling and tonsil-ripping vocals. Put the Gods in the warehouse and this is the result. A fascinating fusion of jacking rhythms and thrash-metal, held together by pulsing sequences. *Stoneblind* and *Ostracize* are prime-evil slabs of nightmare vinyl, whilst *Alka-Dig's* hammy beats make you wonder why they haven't appeared on Funky Alternatives already? They don't quite reach the bowel wrenching depths vocal-wise, but they try hard!

**SWELL MAPS TRAIN OUT OF IT**  
Mute CD

Fourteen years ago the lovable Swell Maps shambled onto the scene and it was obvious from the outset that they were destined to become cult celebrities. Perhaps the most original band to emerge from the late seventies their music still sound fresh today. Fans of the most calamitous and unmistakable combos of all time will love this re-release, as on the classical debut *A Trip To Marineville* and *Jane From Occupied Europe*, both reissued in 1989, Mute have included extra cuts. *Train Out Of It* consists of 26 tracks, hit singles, b-sides and rare outtakes, displaying their early home-made sounding instruments and comic book humour alongside darkly contrasting excursions into experimentalism. It demonstrates how they managed to be naively charming and totally obliterating at the same time. If you have yet to discover the Maps music (where the hell have you been?), this CD will not disappoint, it is a genuine, precious commodity worth twice the price for *Read About Seymour* alone. Buy it and re-live the legend.

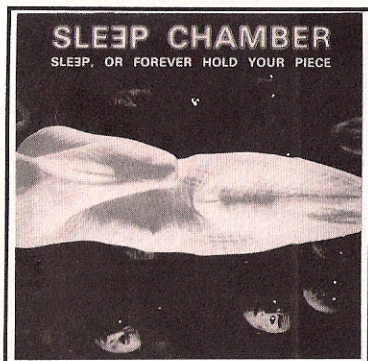
**Chris B.**

**TECNOLOGIE DEL MOVIMENTO VARIOUS**  
Hax 05 CD

A four band compilation from the progressively forward looking Italian Hax label. The positively throbbing, pulses of DSORDNE get the show rolling. Three tracks of which *Lumathor* and *Lumathor II* just have to be the most stunning pieces of sub-acid recording ever. HUMAN FLESH take over and bring down the energy of the previous fifteen or so minute. Insanely formulated experiments, electronics and acoustics ripple, solemn and depressive. The sobering sensuality of *Maybe Your Skin* being a highlight (or lowlight). AGONIJ's semi-classical workings set a fiery backdrop of passion. Electrified soundtracks, close on occasions to the richness of OES. And to close some experimental rock from LA DEVIATION. Noisy and primal, their contributions charge profoundly with beating drums and telling vocals. A fine compilation, a lot out-of-sync band-wise, but with each holding around a quarter of an hour's grace, well worth listening to.

what is happening today. Heavily drum and guitar based it reminds me of the heady days of Adam And The Antz (the recordings that were never officially released), like an audio Allen Jones portfolio. Included here is an excellent version of Magazine's classic *The Light Pours Out Of Me*, rendering the lyrics an entirely new meaning. Sex music for ritual dance people.

**Robert H. King**



**SLOPPY WRENCHBODY PARIAH**  
KK Records 072 CD/LP

The Danish four-piece that is Sloppy Wrenchbody make an almighty racket with layer upon layer of electro-noise. Their low frequency rhythms are attacking without an over-stated need for ultra-violence. *Obstacle's* hard-beat is overflowing with the vocalist's caustic gripping menace - something which is used throughout, but only in small doses. *Dread* concentrates on a single bass sequence and is punctuated by a laid-back thrash sample. But, their influences are wide and *Bourbon-Straight Up* has a hippy, baggy-shirt mentality, which would appeal to the Manchesters of the world. As a debut this is superb and I hope they steer away from the unnecessary Puppy soundalikes - *Sickness Dance* in this case - and concentrate on their own sound as demonstrated on most of Pariah.



# SHOCK 45

## Returns!

### Sol Invictus 7" finally due!

It features a radically different version of 'See the Dove Fall' (w/ Karl Blake & Ian Read) taken from the early LEX TALIONIS sessions in 1987 and a live (Dec, 1990) version of 'Somewhere in Europe'. Cover art is by Steven Stapleton. The pressing will be limited to 1000 numbered copies, and includes a Stapleton-designed sticker.

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#### TEST DEPT ECSTASY UNDER DURESS

Total Force CD

A long-awaited and eagerly anticipated reissue from the Total Organisation. This is, unquestionably, the definitive Test Dept live document. You can forget the recent Proven In Action as Ecstasy is an altogether more enticing proposition: 60 minutes of unadulterated, brutal aural onslaught guaranteed to inflict maximum damage on the listener's grey matter. Highlights include the disquieting *Gdansk*, which bleeds beautifully into the funereal strains of Albinoni's *Adagio* and the unremittingly savage *Shockwork*. However, all the early TD classics are featured here, making this release an absolutely essential purchase for all devotees of fine Industrial music. Along with SPK's *Leichenschrei* and TG's *DOA*, Ecstasy Under Duress stands out as one of the indisputable masterworks of the entire genre. Buy this and subject yourself to the genuine metallic K.O.

John Everall

#### TEST DEPT PROVEN IN ACTION

Ministry Of Power DEPTCD2 CD

From the deafening opening crash of *Jerusalem*, we are given the short sharp shock treatment of Test Dept live. *Seige (Of Quebec)* with its mass of drums, screaming bugle and swirling bagpipes, *Empire* and its harsh beat and classical bursts accompanying Winston Churchill's grating voice, reminding us that what is on offer is blood, toil, tears and sweat. This message is continually reinforced through *The Emigrant* with its chilling sound of didgeridoo, pipes and snare drums. It all crashes to a brutal end with *Vastness*. I feel sure that the audience at this event "Montreal Musiques Actuel" (November 1990) left invigorated and inspired as I do listening to this. Pulse, power and pure energy.

Robert H. King



#### THIS HEAT THIS HEAT

These HEAT1CD CD

THIS HEAT DECEIT

These HEAT2CD CD

A lot of people have waited a long time for these. This Heat have remained for too long as small-time fry in experimental music. It's about time they were remarked upon within the same frame of T.G., et al. The debut album on CD should

open a lot of eyes. Feedback, machine noise, guitar grunge, disabled rhythms all clutter the body of this mid-late seventies recorded masturbation of sound. Liking them to Can, with short hair and a great deal more spiritually adventurous, you'll hear the essence which has led to The Hafler Trio and Skin Chamber today. This Heat open and fill a vacuum with their playful strumming, drumming and general chaos. And to think these abstract industrialists were preparing their unique formulas in a disused meat freezer. The metal lining obviously held an influence. Priceless originality, especially the first album.

#### TRANCE AUTOMATISM

Charnel House CHCD2 CD

Trance continue successfully to break conventions of sound with this first CD package. Automatism builds on the gaping hypnotism of past work, blending relaxing percussive elements with an edge of experimentalism. Mentally imbalanced guitar deranges the outstanding cut *Certain Confusion* with more than a leaning nod to T.G. of old. This hysterical arrangement can be broken down and reveals all that is essential about Trance. The biting drums are present with an Eastern edge - as on *Lore Of Ages* - and overlaid are all manner of effects, keyboards and guitar. Added vocals take it just one step further on the showering guitar noise of *Dry Heat*, which could be my only criticism where Trance music is lacking - no vocals. A fine digital debut, airing their discordant sound clear enough for a further selective audience.



#### TYRANNY OF THE BEAT VARIOUS

Mute AGREY1 CD/VIDEO

Throughout rock music's history a handful of pioneering bands have played a key part in the formation of what could be loosely called today's new beat/industrial sound. Through constant musical experimentation they challenged established trends, uncompromising from the outset they took music to the outer limits and changed it's path forever. It is by no accident that most of these bands now inhabit The Grey Area - Mute's subsidiary label - which this outstanding audio/visual package showcases. As a taster for the comprehensive re-issue project the label has recently embarked upon, this is an ideal reference point. Spanning two decades of innovation it is a collection of considerable talent that will



take you closer to the edge than most and serves as a timely reminder that artists such as CAN, CABARET VOLTAIRE and THROBBING GRISTLE were so far ahead of their time. The CD has fifteen tracks, the video nine, with only two common cuts between them. Proceedings commence on each with SPK's beautiful *In Flagranti Delicto* and they both share CAN's *Oh Yeah* (from their 1971 landmark Tago Mago) with its compelling, hypnotic drumbeat. Also featured on the CD, amongst others, are WIRE - *Our Swimmer* live, DAF, EINSTURZENDE NEUBAUTEN with *Tanz Debil* (their incredible ZNS and *Drawings Of OT* is one of the video's highlights) and SWELL MAPS *Midget Submarines*. The video is a worthy accompaniment to the disc, with some amazing visual images by NEUBAUTEN and CABARET VOLTAIRE. I'm not too sure about DOME's cut though. Ending with a riveting performance of THROBBING GRISTLE's frenzied delivery of *Discipline* this essential document will have you glued to the set. Full marks to Mute for a fine retrospective, a striking testament to their continued commitment to experimentation.

Chris B.

**ERROL UNDERCLIFFE MAHAKALLA RISING**  
Sitnorm CASS

Muddy recording, slightly plodding noise, experimental with the odd item of interest cropping up only to be swiftly swamped by a turgid mess of noise. I guess this all clocks in at about an hour long, the better bits are to the end of side two with a strangled bugle, doing battle with a twangy guitar.

Naked

**VENUS FLY TRAP JEWEL**  
AZYL AZ00001 CD

The Fly Trap's live performance has come a long way from the twisted Sisters and Underground impressions of the late eighties. Nowadays it's all polished sounds and rounded edges. Gone is all the dirt and has been replaced by pompous glory a la Danse Society. The monotonous strains of Alex Novak opens on a strangled, keyboard wimp-washed *Morphine* before it all gets a little more lively for the most recent cuts. *Tribute To Smash Heroes* and *Achilles Heel* powerfully thrust forward - rock anthems in the best tradition. *Cloud 9 Lips* steals the show, with soaring guitar, uplifting the whole proceedings. Favourites *Rocket USA* and *Shadowplay* are here too on this well recorded Czechoslovakian jaunt. A 'nice' set but get back into the dirt boys.

**VOCOKESH ISPEPNAIBARA**  
RRRecords 0678 LP

Hip psychedelic coloured vinyl and an album of shimmering guitar and noise. The title track opens, wall-to-wall spiralling guitars and fans of Rameh, et al will love it. Pity about the ham-drums though. From there it all gets hazy and nothing expected occurs. They take radio and other sounds and manipulate them any which way. *Union Grove 3* is a sheet of noise, whilst *Number 29* a hallucinatory nightmare and *Number 31* is a Spacemen 3 tune-up. Vocokesh present a pretty mixed bag and in places are amazingly unique. A drug-induced haven.

**VOICES OF THE RAIN FOREST**  
Rykodisc RCD10173 CD

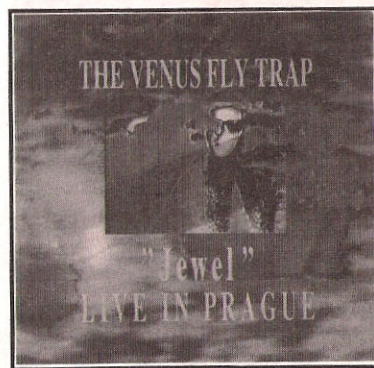
The fifteenth release in Mickey Hart's 'The World' series, this is a beautiful and totally engrossing documentation of the Kaluli people in the New Guinea rainforest, whose entire way of life, if not existence, is under constant depletion by mineral exploration, evangelical missionization and the rape of the forest itself. For the Kaluli people there is no-one under the age of 25 left to carry on traditions of art, craft and music. The recordings made on state of the art field equipment are amazing in their scope. Presented here as a day in the life of the people, from morning night to real morning, cutting trees, making sago, clearing brush, drum and song ceremonies to night and inside night. This is a stark reminder of what is being destroyed by greed and ignorance everyday and if events continue at their current pace in five years time maybe these recordings will be all that remains. Proceeds from this release will aid these people, buy it now, get aware and do something.

Robert H. King

**VOLKSWHALE BORSCHTA**  
Wheelchair Full Of Old Men 7"  
**VOLKSWHALE/TITWRENCH**  
**LIFE SUCKS, DO ME**  
Vinyl Communications VC21 7"

Jeezus! These Americans are crazy. Volkswale I couldn't honestly recommend to anyone. Silly nursery rhymes that aren't funny, the Monty Pythons of the Ohio scene, Volkswale think they are hilarious old hippies. No-one else shares the joke, so they'll die a sad and neglected death, ignored by all. Tit Wrench on their split EP with the excretable Volkswale do at least possess some of that true lunacy shared by the Church of the Sub genius and other typically American wackos. Amusing for the one play I gave it, the sub grunge guitar thrash and lyrics about dicks at least raised a wry smirk. Ashtray material.

Naked



**VOLUME ONE VARIOUS**  
VICD CD/MAG

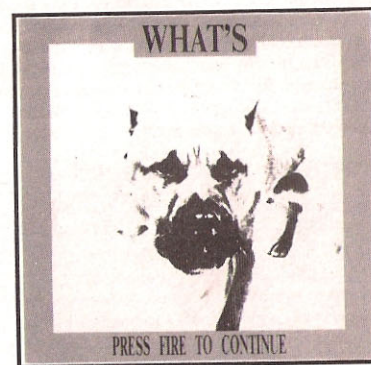
The track record for this kind of package is somewhat chequered, so I wish this glossy chunk of music and words

the best of luck in the desert of multi-media effects. Put together by ex Sounds scribes and mainman Rob Deacon (remember Abstract Audio Visual, etc?), this features exclusive recordings by the likes of NITZER EBB, SHAMEN, THRILL KILL KULT, CONSOLIDATED, etc, etc. As for the magazine itself, well, it's not that easy to handle and actually read. God knows what it would look like if you read it cover-to-cover; spine cracked and bent beyond belief no doubt. A good idea and worth the money for the music alone, but doesn't allow for any user manipulation. If you hadn't of this before now, think yourself lucky, you've missed all the hype.

**WALLMEN LAST OF THE BROKEN MEXICANS**  
Dead Judy 1223915 CASS  
**SINISTER ATTRACTION PRIVATE WARS**  
NTS Prod NTS005 CASS

You can't always go by appearances. Both of these tapes have full colour printed sleeves, on-shell labels, shrink-wrapping and are well recorded. All in all the epitome of professionalism - on the surface. However, there is a small snag... The Wallmen, second-rate Split Enz copyists, with a poor line in humour. Oh no, not more wacko guitar playing yanks!! Yes, I'm afraid so. Sinister Attraction are not that bad. Sadly they are not that special either. Weedy synth sounds, thinly recorded, plod out ponderous doomy tunes. Characterless in the extreme.

Naked



**WHAT'S PRESS FIRE TO CONTINUE**  
Antler Subway A55062CD CD

What's are a French based four-piece who've worked for many years in many forms in the art and music field. This debut is their reference to today's semi-commercial left-field dance. Press Fire To Continue is a hybrid of various styles; you can hear Nitzer Ebb, Ministry (and a host of other Trax), Die Krupps, all interwoven within the aggressive dance-beat frame. Familiar driving bass sequences and rhythms run throughout, pulsing effects switch around, vocals burn and noisy cut-ups violate. *She's Out Of Control* stands out, if only for the KMFDM guitar lashings - again, another borrowing. Not exactly an album of great originality but a great album nonetheless. I wait for more.

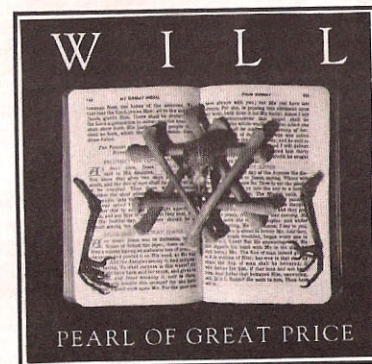
**THE WHITE HORSE VARIOUS**  
Prod Aetone 12 CD

Those of you with a penchant for NWW, Operating Theatre, P16.D4 style experimentation will probably be thrilled by this collection of sound collages. Some would call it avant-garde, challenging, innovative, provocative, etc. I would call it pissing around in the studio when one finds oneself bereft of anything even vaguely approaching a good idea. I am not deriding experimental music per se. I am simply saying that good experimental music is the result of inspired ideas (eg SPK's *Songs Of Byzantine Flowers*). DENIER DU CULTE's *Deguenille* is rather good though and ALAIN BASSO's *Nemesis* is the best of the rest.

John Everall

**WILL PEARL OF GREAT PRICE**  
Third Mind TM9269-2 CD

Will provide the pomp and circumstance, ripping the Gregorian chants by the roots out of Enigma, the manic precision of Laibach and create a blend of classical electronics. Rhys and co. forsake the switch-on, blast-off mode of the full-time job Frontline Assembly and instead cultivate an awesome power by means of ethereal sounds and militaristic drums. Wagner would have been at home here, particularly on *Crusade*, sweeping with a glorious passion of a nation at war. Pearl Of Great Price holds an air with a ritual of sounds that will appeal to the marching in us all. *Craving Glory* and *Visible Second Coming* could even be seen in the wing of Death In June circles. But, for the closest maxim try new boys ACTUS who have tamed technology in the same traditional styling as Will. This reached from the bowels upwards and left me transfixed by its religion. Purifying.

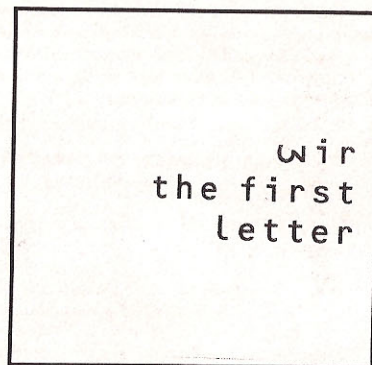


**WIR THE FIRST LETTER**  
Mute STUMM87 CD/LP

Running into a new phase, this could be viewed as a debut. Hearing the single which preceded (and present here) it could be seen as a new commercial age. But, of course nothing's EVER black and white with Wire, er sorry, Wir. The First Letter is in many ways more accessible than the majority of their previous work, *So And Slow It Goes* (sounding like a slowed down, depressive Cabs) and *Footsi-Footsi* are soft ballads with a cutting edge, which could (and



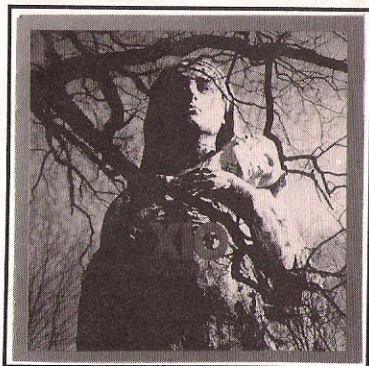
should) be heard by the masses. The familiar abstracts are here too...., *A Bargain At 3 And 20 Yeah!*, a detached voice poetically rhyming "If you're homeless I know a roof you can jump off",... and Claude Bessey's input of *Naked, Whooping and Such-like* bringing out the best in their performance art background. For the most part, Wir have created some groovy dance rhythms, 'songs' and avant-garde leanings all in the space of eleven tracks. To me, this showed new beginnings and a healthy state for the future.



**WMTID STEAL II**  
Rouska CASS

One look at the deliciously cool cover and I just knew this was going to be good. With these 10 tracks of rare mixes and previously unreleased material WMTID certainly offer more variety than their fey contemporaries. They cook up a mix of groovy urban dance and chilled out house, all served up on a bed of transcendental weirdness. With a concoction of absurd samples wickedly inserted throughout, WMTID are undeniably brimming with ideas. There are two rather good mixes of *Sirhan Chador*, along with *Barcelona*, with its instantly irresistible hook and the unstoppable electronic stormer *Sidewinder (Blitz Mix)*. But the real gem, however, is *Our Day Will Come* - to obtain a desirable blissed out condition, just pump up the volume and chill out.

Chris B.



## THE WORK RUBBER CAGE AYAA PY0314116CD CD

This 15 track CD from The Work has its moments. Unfortunately, though, it does sound rather dated. If this was the Seventies, The Work would probably be signed to Virgin, as this whole affair rather reminds me of Henry Cow, Faust, King Crimson, et al. In fact, I think one of these folks used to be in Henry Cow! Not that I'm being ageist and I don't want to sound too critical as I quite like some of this - it's just that I'm gravitating towards alcohol-fuelled vituperative mode. All I can really conclude is that this is strictly for afficianados of Recommended-style stuff.

John Everall

## X10 SEMBLANCE Antler Subway A55055CD CD

X10 is a new project masterminded by ex-Klinik man Marc Verhaeghen. Like Nine Inch Nails this mixes an overall commercial feel with unusual noises and rhythms. The silky voice of Niki Mono opens and her oriental leanings can be heard on much of *Semblance*. *Godless Race* is a smooth-flowing, spaciouly orchestrated texture of soft electronics and voice with an underlying ambience of menace. In fact this underlying sting is apparent on the whole of *Semblance*, cutting away at the beauty, but rarely openly revealing true terror. This terror does take form on *The Beast Within* and subsequent tracks where the female vox is shed. Doom-laden soundtracks *Semblance* and *Lost Ambience* are heavy with oppressive synthetics and it's clear there's "always something lurking in the corner of the cage". That one line perfectly describes this album. Its electro rhythms are there on the surface, but for those with a hint of initiative to closely inspect X10, they'll recognise this isn't just another batch of semi-pop. This demands your scrutiny.

## YOUTH IS VIOLENCE YOUTH IS VIOLENCE Construction Prod CASS

Sadly, this amazing package of lamination offers no spark of originality. Feedback and noise-laden to the death, processing anti-music through sampling and effects. But, they pummel too much with rhythm. The best track *Endless Movement* works without and it's a strange drifting experience. A fine piece, all too short though. It's a decent cassette, with a few highlights and fancy artwork. Pessary did this kind of thing so much better though.

## ZOVIET FRANCE VIENNA 1990 Charm CD15 CD

Originally released only in the States as a limited edition to promote their tour there, these live performances get a European airing. Zoviet France on stage are fully improvisational and the tracks here are the general workings of the results. Concrete sounds muscle in, feeding sounds to the machinery, electrically pulsing free-form with immense power. At times raging, the noises dwell, looping whirr and a stirring primitive drum beats distinctively. Experimental to the core, Zoviet France make whatever they damn well please and Vienna 1990's surreal passion is a fine example of their artist's vision.

# THE NATURAL SUCCESSORS TO THROBBING GRISTLE

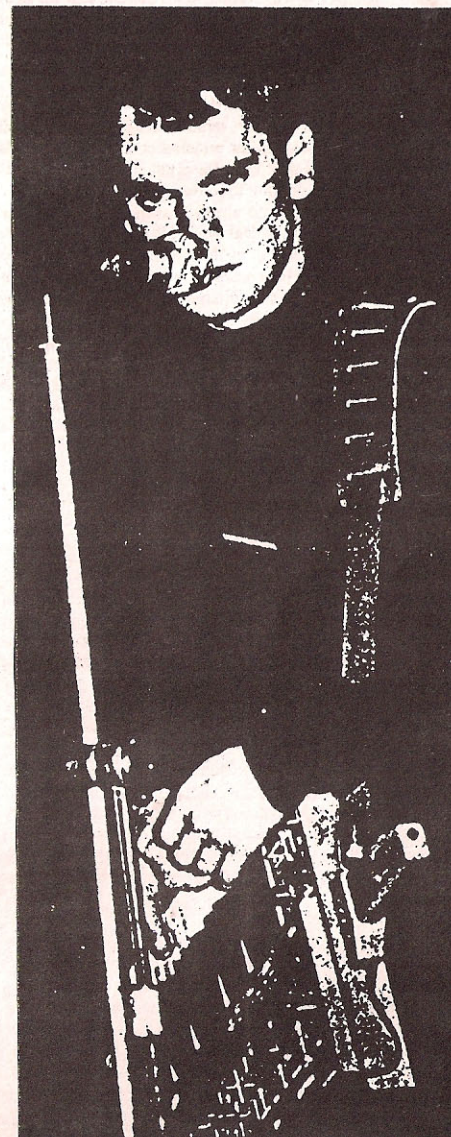
Yes, you're right, the title of this article is rather unnecessarily grandiose. It is taken from an article in Issue 5 of the ill-fated Flowmotion magazine and is what the anonymous writer boldly claimed Konstruktivists to be. I cannot entirely disagree but would raise a couple of points. Firstly the music of these two groups is not especially alike (although I will concede that both have used synthesisers and neither have covered any Willie Nelson material to my knowledge). Secondly, I myself prefer Konstruktivists whose frequent moments of greatness seem to be more a result of design than accident.

Konstruktivists first came to the attention of most who know the name, if not the music, through Dave Henderson's Wild Planet column in Sounds. At the time it seemed as though a veritable hoard of weirdos had sprung instantaneously from nowhere, fragments of egg shell still lodged in the turn-ups of their combat trousers as the assault upon a nation's ears began. This was of course not the case. Many had been around for considerably longer than one might have been lead to believe by the Wild Planet phenomenon.

NKVD (or Glenn Michael Wallis as he is more commonly known in vulgar circles) grew up in one of the more violent towns of Kent on a steady diet of music by Can, Faust, Neu and Cockney Rebel. Inevitably punk happened as did Throbbing Gristle whose early chaotic performances so impressed NKVD that he became a regular face in the audience. Along with Stan Bingo and the ubiquitous Jorge Valls he became one of Gristle's hardcore helpers and as such appeared in the pages of Industrial News and on the Heathen Earth video. He spent some time as a roadie for Clock DVA and was in one of the earliest incarnations of Whitehouse, a role to which he occasionally returns when a helping hand is required. The next logical step was to make his own music.

NKVD's first group Heute were a collective of a small floating membership. They had little in the way of equipment and what recordings exist of their live improvisations are basic to say the least. Despite this there is a quality to the music which sets it apart from the 'four blokes, a tape recorder and a spoon' type masterworks which were legion at the time. This distinctive quality I refer to is one that is consistent throughout NKVD's entire musical output and like all the best 'distinctive qualities' is something of a bugger to describe. It is perhaps a certain sense of foreboding, a vague hint of something unsettling just around the corner. Implication and suggestion are prevalent, and thankfully, mood and atmosphere is never conveyed in the obvious ways. The Sisters Of Mercy this is not. To continue the increasingly pretentious tone of this article:

"The most merciful thing in the world, I think, is the inability of the human mind to correlate all of its contents. We live on a placid island of ignorance in the midst of black seas of infinity, and it is not meant that we should voyage far. The sciences, each straining in its own direction, have hitherto





# KONSTRUKTIVISTS

harmes us little; but some day the piecing together of dissociated knowledge will open up such terrifying vistas of reality, and of our frightful positions therein, that we shall either go mad from the revelation or flee from the deadly light into the peace and safety of a new dark age." - H.P. Lovecraft from 'The Call of the Cthulhu' (1927)

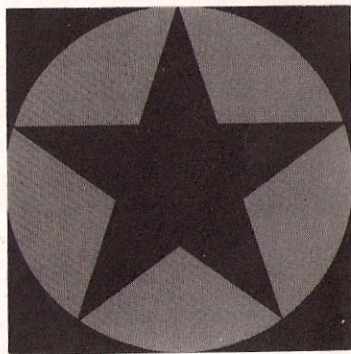
Neither Heute or Konstruktivists have ever displayed any interest in information war, serial killers or psychiatric and medical excess. Music is the principal concern. Music tends to act on emotional and physical level rather than an intellectual one. It is therefore possible to convey almost any state of mind to the listener, even near abstracts such as that which the above quote attempts to deal with. H.P. Lovecraft as a writer was particularly adept at evoking a sense of how little we know in relation to how much there is to know: a feeling of overpowering vertigo. Few have managed to convey this particular abstract via music, save perhaps for Konstruktivists (and possibly Killing Joke). Why so few people have even attempted to do so (as an alternative to 'Gee! Ain't life swell! I could dance all night!' or 'Man oh man! Life is sure a bummer!') is beyond me and probably to be answered by a different article altogether. My point anyway is that NKVD's music offers glimpses of 'terrifying vistas of reality' with a clarity rarely achieved by others. This could be the result of a deliberate endeavour on his part. On the other hand perhaps he just smokes too many space fags.

To return to earth, hopefully for the rest of this article, some of the uniqueness of NKVD's music can be attributed to his very singular approach to composition. His 'tunes' seldom adhere to conventional notions of melody or harmony and on first hearing appear to include random elements. There is however a consistency which suggests that NKVD employs a musical knowledge of his own making rather than simply banging away with his fingers crossed. His approach to the role each individual sound takes is also worth mentioning here. Instruments which are usually of prime importance on a record are reduced to background noise and incidental sound effects may take their place. There are many sounds which appear so low in the mix that one only becomes aware of their presence when their absence becomes apparent. All of these qualities so far discussed, for the benefit of the two of you still reading this, were there as far back as in the music of Heute.

After Heute drifted apart at the beginning of the early eighties NKVD resolved to continue. He chose the name Konstruktivists as a banner under which to operate and as a declaration of solidarity with the art and principles of the revolutionary Soviet art movement of the same name - the original Konstruktivists. The period from 1983-85 was a time of quite frenzied activity for NKVD and the legion of others that drifted in and out of Konstruktivists; Dave Rouse, Nick Clark and Professor A. Grover BA to name but three. 1983 saw the release of the first album A Dissembly in an almost sadiistically short run on the Flowmotion label. The second and third albums, Psykho-Genetika and Black December

followed this almost within the year and both on Third Mind Records. I will avoid going into a detailed description of each one as ideally they really need to be heard and I have already made some efforts towards conveying an impression of 'the Konstruktivists sound'. However a few words on each record may be appropriate at this point.

A Dissembly suffers from low quality pressing. Despite this the excellence of the album still manages to shine through. Semi Sex Act and Francis Bacon are two especially fine tracks here. Psykho-Genetika also lost something in the transfer to vinyl but in this case due to the nature of the original recordings rather than incompetence on the part of the cutting engineer. Put simply very low bass frequencies do not transfer to vinyl easily. The lower the frequency is, the wider the grooves need to be and it would have contradicted the laws of physics to fit Psykho-Genetika onto two sides of a twelve inch vinyl disc. Had this been done successfully it is unlikely that a copy of the record would have lasted more than one play: the walls between the grooves would have been so thin as to crumble away during listening! In the end the master tape had to be fed through five digital delay units before the lower frequencies were sufficiently muted as to allow cutting the master to proceed. I dread to think what the original tapes of Psykho-Genetika sound like for even in its castrated form this record puts the wind up you like no record I've encountered before or since. If this record was a person then that person would be someone you could not even introduce to the local chainsaw wielding psychopath, let alone your mother. This album is truly a glimpse of the 'black seas of infinity' that Lovecraft wrote about. NKVD received letters from mental patients with severe depression saying that Psykho-Genetika was a perfect aural description of their pain. I can believe it. Black December saw the induction of Elena Colvee and Pilar Pinillos into the Konstruktivists line-up. This album has a greater accent on rhythm and a far calmer ambience than its two predecessors. Here NKVD's interest in repetition and eastern music is given greater focus than before.



## A BRIEF HISTORY OF KONSTRUKTIVISTS TURNER CLAWBONE

Shortly after the release of Black December NKVD visited Chris Carter and Cosey Fanni Tutti with whom he had kept in touch since his days as an Industrial Records control agent. The result was the single Hammer House. This was a three-way collaboration and the first release by Chris and Cosey's Conspiracy International project. A short while later the fourth Konstruktivists album Glennascul was recorded at Chris and Cosey's Studio 47, as well as Ikon, a single which has yet to see the light of day. Glennascul highlights in part a hitherto unrevealed facet of NKVD's music, particularly on tracks such as Maribel and How You Say (a tribute of sorts to Jorge Valls) which are as rays of sunshine compared to the deep black wells of sound on Psykho-Genetika. Ikon was the first recording to feature new member Joe Ahmed who has since become as integral a component of Konstruktivists as NKVD himself.

Glennascul came out on the Nocturnal Emissions own Sterile label in 1985 and was the last Konstruktivists release for some time. Personal difficulties caught up with NKVD and his wife Jayne and it became necessary to put the music on the back burner for a while. However this is not to say that Konstruktivists were inactive at this time. Cassettes of early material were compiled by NKVD and released by Audiofile Tapes and Harsh Reality for the American market. When time allowed NKVD and Joe started work on the 'missing' fifth album Jihad-E-Sazendegi, which translates as Crusade For Construction. This album is slowly nearing completion and like Ikon before it, presents a unique blend of NKVD's experimental sensibility and Joe's more 'accessible' approach. The overall effect is reminiscent of a John Barry (and if you don't know his name already then you probably don't deserve to know) reworking of Psykho-Genetika.

Which brings us more or less to the present day and a sudden increase in activity from the Konstruktivists camp. NKVD has written a comic book called Everyman which has been illustrated by Lawrence Burton, the artist responsible for the paintings which adorn the covers of Black December and the recent Live compact disc. Everyman has been published by Runciter Corporation who have also recently undertaken to produce Consort, the sporadic Konstruktivists newsletter. Lawrence, recently became the new guitarist (in the loosest possible sense of the word) for the group and appears in this capacity on the sixth album Forbidden World, which now seems likely to appear ahead of Jihad-E-Sazendegi. World Serpent Distribution have brought a compact disc of live material and have committed themselves to bringing Forbidden to your ears before the year is out. There is of course more, such as the impending re-release of the first four albums but this and everything else excluded by space will become apparent in the news section of this organ and I would rather avoid turning this article, or what remains of it into a list.

There you have it. A potted history of Konstruktivists. An article which could have been a book, but thankfully wasn't! It would be inappropriate to say that Konstruktivists are

'back'. They never actually went away. For the disturbingly considerable number of you to whom this group is a new thing I would advise you to investigate the quite unique music of NKVD and his associates. To those of you already familiar with Konstruktivists I can assure you that whatever the future holds, with Konstruktivists it will be loud, confusing, shit hot and there will be plenty to go round. ENJOY!





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# **NITZER EBB reasons**

**Graham Needham & Ross Yarnton**



Not Belgium, not Germany, but Chelmsford, England. The year is 1983 and three school friends get together (Douglas McCarthy, Bon Harris and David Gooday) to form a band. They enlist another friend, Simon Granger, as conceptual artist, but these kids are not out to mess around. They have a plan, fresh ideas and form. Boy scouts they are not. They name themselves Nitzer Ebb.

The whole concept (a totality) is give a name too. Nitzerebbprodukt is formed using images and art ripped from the neo-classical styles of the Soviet Realist Movement.

Having bought their first synth using a loan from Doug's dad they got to play their first gig at their local Y.M.C.A. Continuing to gig into late 1984 when Phil Harding, producer, was looking to start up his own record label, took an interest in the band. They had their first deal which started with production and recording time in the Village Recorders studio in Dagenham and their first 12" single Isn't It Funny How Your Body Works.

This four-track single on the Power Of Voice Communications label did little but attracted the attention of Germanic

music followers and transatlantic clubs. A prototypal mish-mash of electronic and metallic construction sounds held together by re-occurring vocal phrases.

Their follow up was a Double A-sided 12" single released late in 1985. Warsaw Ghetto representing the angst found in oppressed societies, which Nitzer suggest we all suffer from. The opposite side contains So Bright So Strong, a statement of love and truth showing both the trio's mainstream non-violence and melodic capability.

Soon after in March 1986 Phil Harding, after returning from a trip to New York, took the last single and radically remixed and edited the two tracks. The Warsaw Ghetto Remixes 12" was not issued with a picture sleeve and within two months Power Of Voice released a new 12" single with Let Your Body Learn on the A side and Get Clean on the flip. Mute Records soon showed considerable interest in the band and in a licensing agreement with Power Of Voice, they released a single on the Trans Global label.

Murderous was released on 7" and 12" formats for the first time. Featuring a wholly intense atmosphere, Murderous



stands as an account of youth and the take-no-shit attitude that should be adopted.

Finally moving onto Mute itself Daniel Miller's remix of Let Your Body Learn moved club goers onto the dance floor. It is Nitzer's self description and a guide to how to react to them and their contemporaries.

Released in May 1987, That Total Age was constructed with compositions similar to those used on the previous singles. Age incited rebellion and self-evaluation into several thousand dancing youths. Buzzing with consternation, tracks such as Let Beauty Loose are undeniably exquisite, unsettling a restless population and prompting a musical revolution.

A month later the anthemic rhythms of Join In The Chant impacted at terminal velocity onto club DJ's turntables. Sales of the single and album rose dramatically and Nitzer were finally acknowledged by the people of Britain. It was their first collaboration with Mute producer/mixer/engineer/tea boy Flood, who had previously worked with Erasure and numerous others.

After just a couple of months of rehearsing Nitzer ventured forth onto their first major European tour. Towards the end of 1987 trouble brewed with Power Of Voice. Nitzer split from Power Of Voice and Dave Gooday left the band at that time. On the brighter side Nitzer did sign to Geffen Records in America and a whole new market was opened up. They tried to put everything behind them by starting work on a new album. Spring 1988 saw them supporting Depeche Mode on the U.S. and second European leg of Mode's tour. Just for the tour Nhan from Belgium replaced Dave's percussory talents.



They returned to the U.K. to put the finishing touches to a single and album. At this point Julian Beeston stepped in to fill the percussion vacancy and has helped out ever since. Having learnt from friends Front 242, Nitzer, for the new single Control I'm Here, honed down their audible defiance, forcing a cataclysmic union of military forms and sexuality.

At the same time, the new album was also released. Belief, a more solemn yet as equally aggressive album as Age, expressed the deep need for self-faith and motivation. The singles plus Blood Money and Captivate mesmerise with

heartfelt coercion.

Their experimental single, Hearts And Minds, followed in the new year, insisting that their music intentionally compels physical movement and intelligent thought. The extra track Time Slips By showed Bauhaus as one of Nitzer's stranger influences. It is a shame that Douglas seems to think of himself as, some of the time at least, a Peter Murphy clone.

After only a handful of live dates in the U.K. they once again returned to America, a place where a real interest was being shown in the band. Control I'm Here had reached number 14 in the Billboard Club Chart and Hearts And Minds had secured a placing of number 16. The sales of the Belief album quickly reached 70,000 units due to an increased American interest.

In the middle of touring for the early part of 1989 Nitzer were asked by original Germanic band Die Krupps to help with a new single they were writing. And so, Nitzer returned to Britain for a few days where The Machineries Of Joy (an updated version of Wahre Arbeit Wahrer Lohn from 1981) was remixed, revocalised and had percussion added. Die Krupps even had to reshoot the video because Nitzer weren't in it. The single was released on the 1st of May in Germany, but U.K. fans had to wait until August for the release of the single here. Adverts stated there was to be a 12" and CD single, but the CD never arrived (only issued in Germany on the BCM label, who also released a picture disc 12"). Instead an unpromoted 12" remix, featuring another Nitzer mix was issued.

Nitzer themselves returned in October 1989 with remixes of Shame, Captivate and a new track Backlash, and yet another tour. The single was well promoted and in fact the U.K. 12" promo contains a version (Mix 3) otherwise unreleased in the U.K. The new tour was interrupted with various cancellations, but the shows which did go ahead went well, gaining good coverage in the music press.

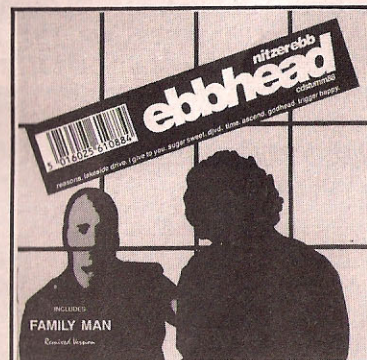
While continuing the tour into 1990, Nitzer released a new single, Lightning Man, and a new album Showtime. As another distinct twist in the musical prowess of the band the album holds more turns than Spaghetti Junction. The introduction to the album Getting Closer is simply stunning. Awesome, emotive textures pulse while Doug's larynx strains with furious dissension. Contrasting wildly with Getting Closer, Nobody Knows is an unpleasant insight into Nitzer's night time activity. The album is enriched with tracks like One Man's Burden, a tale of wife beating from a male's point of view. Other praiseworthy compositions are the more commercial All Over and the rebellion reaffirming Rope.

Various label mates remixed the Lightning Man single, including Barry Adamson (his mix only available on the CD single) and Renegade Soundwave. The B side of the single contained the excellent non-album track Who We Are.

The surprise release of the Fun To Be Had single (an obvious influence by the American market) was a disap-

pointment mainly because of George Clinton's horrendous remixing and the heart-breaking destructive mix of Getting Closer. However, Nitzer were spared total humiliation by the extra tracks Out Of Mind and Taken From Me, which held previews of future styles.

During the summer they toured once again, supporting Depeche Mode in America. After the tour they took a well earned break and thought about new material. It wasn't until June 1991 that they resurfaced with major promotion activity for a brand new E.P. The As Is E.P. contained four tracks, Family Man, Lovesick, Come Alive and Higher. Each track is individual because Nitzer wanted to make a record that had four tracks specifically written for four producers. Family Man grittily produced by ex-Killing Joke frontman Jaz Coleman, comes across as a trashy rock song with the synths sounding like mutated guitars. Both Lovesick and Come Alive are luxuriously produced and are mixed by Flood and vacationing Mode-man Alan Wilder respectively. Higher, the most bizarre track, is mixed by ex-Bad Seeds Barry Adamson and is a glorious pastiche of the best bits of Bauhaus.



Nitzer did not set out on a full-scale tour, instead they played one live date at the Town And Country Club and then moved on to the Reading Festival. Playing material from the forthcoming album they went down well with devotees and non-fans alike. Riding on the back of this promotion a new single I Give To You, was released.

Featuring orchestrations by Andrew Poppy, I Give To You showed the band's progression by producing a climactic, yet intelligent pop song. As if they hadn't got an audience at all, this (their most commercial tune to date) failed to chart. The B side, Stray Cat Blues, is a remarkable cover version of the late 60's Rolling Stones track with the original sentiments remaining intact.

A month later and the fourth album is released. The strangely titled Ebbhead held quite a few surprises, which included the design of the cover. Disregarding their predilection for simple three, or even two coloured sleeves, Ebbhead focussed on a multicoloured Doug and Bon. Musically, they furthered their inclination towards unashamedly copying other styles. They borrow phrases from Iron Maiden, Bauhaus (again) and the Red Hot Chili Peppers, but in such a way that they

re-invent their atmospheres by fusing them to their own.

Having left the province of Germanic music they're now soft hearted bastards shedding the angst that fuelled their early creativity. Join In The Chant still stands, as it did when first released, as the one record DJ's reach for when a provocative, shock disco track is required.

Nitzer Ebb return on November 23rd with a new U.K. tour of six dates. On December 30th their new single, a remixed and somewhat cleaner version of Godhead from the Ebbhead album, is released.





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# QUESTIONNAIRE

In order for us to continue to expand and improve the magazine, we'd like you to complete the following questionnaire and give us your general opinions.

As an added incentive three lucky people will have their completed forms pulled out of the T.E.Q. hat and be given a voucher for £15.00 worth of free goodies (of their choice) from our catalogue.

Please return the form by January 17, 1992.

NAME:

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1. Where, originally did you hear of The Empty Quarter and Music From The Empty Quarter? If from a magazine or advertisement please state which.....

2. How many issues of the magazine have you bought and which ones?.....

3. Where did you purchase these? If from a shop please state which.....

4. Generally, are you happy with the overall feel of the magazine?.....



5. Are you happy with the layout of the magazine? If not state why and ideas for improvement.....

6. Within the framework of features would you like any changes to be made? State how.....

7. Would you like us to include a chart of somekind in each issue?.....

8. How many people read your issue?.....

9. What other music magazines do you read?.....

10. Please list any bands or labels, etc you would like to see featured.....

11. Please list your Top 5 of 1991. These may be CD's, LP's, Singles, Cassettes, etc, but not specific tracks:

1.

2.

3.

4.

5.

Please bear in mind when answering these questions and giving us your ideas that Music From The Empty Quarter is first and foremost a "music" magazine.

## NOSTALGIA II NAKED

Stress. A name that has probably been used for at least half a dozen different groups by now, ranging from Oi punk to U.S. MOR soft rock. Situated well off to the side of these dreary imitators lies Stress, the electronic/experimental two-piece who split in 1986 after producing a clutch of fine cassettes, tracks on compilations and the majestic 'Big Wheel' LP.

Feted in certain quarters as dark Depeche Mode, a more political Soft Cell and sonic terrorists with tunes and derided in others as Cabs copyists, a watered down New Order and a halfway house between chart oriented electro and simplistic protest songs. The truth lies somewhere between the two. Despite instances of self indulgent parody, meandering experiments and risible weak pop (imagine calling a track Cut That Jive even as a parody!), when Stress hit the mark they were capable of creating a sound entirely their own, neither commercial or totally experimental, but occupying a unique place where the two meet and gel in harmony.

The origins of Stress lie in the grey backwaters of Coventry and Nuneaton in the Midlands. During 1983 the area enjoyed a brief renaissance, with numerous local fanzines, dozens of live venues and a highly active local band scene ranging from power pop to industrial noise. Phil Clarke and Alan Rider were both editing local fanzines around this time and (as was the habit at the time) decided to pool their talents for a compilation issue. Damn Latin (Phil's Nuneaton based magazine) bit the dust soon after, but Alan's Adventures in Reality, having just discovered experimental music decided to metamorphose into a label instead.

After the first couple of releases including the first Attrition vinyl, Alan was itching to get into producing his own noises as well. Alan was by this time heavily involved with the Attrition collective, doing a complex Human League style slide show for them at gigs. With this background he didn't take much persuading when Phil (who had been keeping himself busy with his first group the Stick Insects and working with Eyeless In Gaza's Ambivalent Scale label) suggested forming Stress with the aim of recording a cassette for release on ARR.



## STRESS

The resulting sessions on a creaking 2 track Teac recorder in Phil's bedroom produced 'Help Comes Too Late'. Packaged in a video style case in stark black and white with the duo posing for photo's in a bleak railway scrap yard, it was a testament to small frustrations, the daily grind and an overbearing and cynical pessimism that yes, things could only get worse. Titles like Love Mafia, I Stand Alone and Worth Ethic on the 'Light' side of the tape contrasted strangely with experimental workouts that evoked early Cabaret Voltaire comparisons like Hiroshima Blues, Tribal Rite and Glacial on the darker 'Shade' side.

A short, sharp set of local gigs followed, played mostly in local pub dives with taped backing and a few stark slides. A brave gesture wasted on the mostly beery audiences. Stress's dark view of life didn't go well with a Friday night out. The tape sold well though and received rave write-ups in fanzines right across the musical spectrum. The local Nuneaton tribune newspaper was impressed enough by it to devote that week's pop page to them. Even Sounds music paper gave it house room.



Encouraged by this a follow-up was recorded on a newly acquired 4 track portastudio. Altogether a more polished affair, 'Restraint' saw the mix of acoustic and electric reaching maturity. Packaged in full colour, it thickened the frail sound of 'Help Comes Too Late' into thick slabs of dense electro anthems. Again it was split into one side of songs and a side of sonic ambushades. The Cartel distribution secured by ARR helped it achieve healthy sales backed up by a series of live dates across the country, often supporting Attrition. The simultaneous release of a German-only cassette on IRRE Tapes entitled 'Still Tage' saw Stress take on an international flavour. Numerous contributions to compilations secured Stress's position on the cassette scene.

Having gone as far as they could within that limited medium the next and obvious move was to vinyl. Late 1984 saw the release of two compilation LP's containing Stress tracks. Third Mind Records 'Life At The Top' featured The Prayer Clock, a pulsating sequenced rush featuring cut-ups of a radical American evangelist. Other groups featured were



Coil, Legendary Pink Dots and Attrition. 'Compulsory Overtime' was a U.S. only LP featuring Bourbonese Qualk and LPD as well as Tear It Down, a 7 minute cacophony of clanging metal, feedback and distorted piano by Stress.

By 1986 Stress had moved to London and completed their debut LP 'The Big Wheel'. Two days locked in a snow-bound West London recording studio produced four tracks. The eponymous The Big Wheel, a juddering stop/start track with sampled car crashes fighting for attention over bruising sequences and teeth-grating bass scrapes. No Sane Alternative mixed complex interweaving sequences with a Reagan cut-up describing the Russians as the "focus of evil in the world". Get The Most was at best a simple, almost throwaway electronic pop song. Elizabeth Selwyn was arguably Stress's finest moment. A truly frightening paean to black magic and witchcraft it was a powerful testimony of how far Stress had come.

Two further tracks, the lightweight The Price You Pay commenting on the facile and transient nature of fame, and Slaves To Beat a bludgeoning sequence driven discourse on the work ethic were recorded in a small 8 track studio underneath a greengrocers! 'The Big Wheel' appeared to an enthusiastic media response and saw Stress perform their most successful gigs to date. However, personal tensions within the band came to a head on the eve of their most ambitious live project yet. A two-day multi-media arts festival in East London, 'The Glass Bell House', boasted an array of poets, film-makers and bands and was promoted by Stress in conjunction with Norwich's Garden Of Delights. An argument in the dressing room meant that Stress headlined what was to be their swan song, Alan kicking his percussion equipment off stage at the end in a final dramatic gesture.

Phil continued for a short while, drafting in Roland Callaway (ex LPD) to produce a four song demo before moving back to his native Nuneaton. Alan went off to form Dance Naked and his DNA label (now reverted to the Adventures In Reality name).

And that, as they say, was that. Until 1991 that is, when ARR proposed a Stress retrospective to make available selected tracks from now deleted early releases as well as tracks recorded after 'The Big Wheel' but never released. The reconciled Phil and Alan decided to get together just once more to record a live favourite Non Verbal Clue that never made it onto tape at the time. Along with another track Under Bluer Skies recorded at the same session they provided a 'Stress 91' postscript to the brief and glorious Stress story.

'Nostalgia' was released by ARR in September 91 in the same full colour video style format as the first two cassettes and featured remixed versions of tracks spanning all the aforementioned releases as well as unreleased gems and the tow 'Stress 91' tracks. A clear document to Stress's position within the history of electronic music whilst never achieving the wider respect they deserved. Maybe with the release of 'Nostalgia' a new audience will discover Stress and perhaps 'The Big Wheel' will get the CD reissue it so clearly merits.



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**DESTINATION JARRE 6**  
Magazine

Another info packed issue. Superbly put together as usual, there's full (and I mean FULL) coverage of Rendezvous' worldwide releases and the full (yes, that word again) story of Jarre's Mexico abortion. Everything you wanted to know and more that you didn't!

**FACTSHEET FIVE 44**  
Magazine

Yet more, more and more...., reviews galore. If you're into music, books, comics, video, mail art, in fact just about anything and everything, then you'll read about it here. Written with an unbiased flair and an obvious love for their work. Recommended.

**GAJOOB 7**  
Magazine

Very impressive quality magazine, superb layout and screened graphics throughout. A splendid read cover to cover (over 90 pages). Interviews, reviews, Gajoob is single-handedly keeping cassette culture alive.

**GREATER THAN ONE ART = CAPITAL**  
Peyrere Ident Book

An intriguing little gem - measuring in at 5.5 x 2.5 inches, it is quite simply this - a collection of Greater Than One slogans and images embossed and mounted on heavy duty textured art paper, assembled by hand and beautifully bound and of course, very limited. CREATIVITY = REWARD - Delightful.

**PTOLEMAIC TERRASCOPE VOL 2 NO.4**  
Magazine

For those of you having wet yourself because of the free Nurse With Wound 7", put on some clean underwear and get on with the reading. Be patient, it'll take a while. Not really to my tastes....Incredible String Band, Caravan, H.P. Lovecraft (the band), Van Der Graaf, etc, but, if you've a penchant for this kind of stuff it's a must. Bit disappointed by the Tibet orchestrated NWW interview though, sadly conducted for the complete outsider.

**RATIO:3 VOLUME 1 - MEDIA SHAMANS**  
Temple Press Book

Ira Cohen the hermetic traveller who's past works have included collaborations with W.S. Burroughs. Angus MacLise, founder of the illustrious Velvet Underground, worked within the realms of avant-garde music before turning to Tibet and Buddhism. Gerard Malanger, renowned American poet and co-founder of Inter/VIEW magazine with Warhol. Three unique poets, three unique visions, three unique voices, cumulating to display an insight into the spiritual development of human kind. Art, literature and the occult incestuously congealed undercover, opening horizons beyond everyday spheres of existence and slamming doors on the banal.

**RUBBERNECK 9**  
Magazine

A freely distributed magazine centring around experimental music. This issue looks at the artists involved with this year's Company Week - a festival of improvised musicianship. Of its nine performers, six are interviewed here. Unfortunately the biggest and best known name John Zorn declined for reasons unknown. With intelligently conducted pieces, a lot can be learned from this. And it's free too!

**TAKING GOD BY THE HORNS VOL ONE**  
Sintorm Magazine

A varied collaboration of styles and station stand shoulder to shoulder to form a perfect vision of life as seen through the eyes of the masterly genius of W.S. Burroughs, Wordfish and Errol Undercliffe to name just three of the dozen contributors. An artistically and literary display of a surreal genre. Superb literacy and dark collage artistry - sadly frustratingly poor reproduction thanks to Mr Xerox - leaves one to fantasise of future manifestations in print.

**ERROL UNDERCLIFFE THIS PERVERTED BODY**  
Sintorm Magazine

"Animals and things which have no existence, confuse the identity of people who insist on raising their mocking heads and make me suspicious of the shadow cast in front of my eyes." Art and beauty are in the eyes of the beholder. If a

creation is evocative, can excite and incite emotional reaction it must surely be a true work of art - a substance solely existing to provoke feeling - thus we have This Perverted Body. The imaginative mind of Errol Undercliffe is rather lost in the bad production, falling short of fulfilling its ultimate power and potential at the hands of Xerox. Yet, its starkness gives this text of Dickensian medical mishaps an almost enchanting, haunting edge. A confusing and disturbing concoction of collage and words awakening you to a macabre dance with the devil.

**VAGUE 23 GOD TOLD ME TO DO IT**  
Book

Vague is everything but ambiguous in its intention to slam you with a very glossy, very arty, though somewhat predictable publication - a must for all stylish, designer clad nineties victims, who are THERE! (As they say.) First impressions viewed Judge Dread meeting Re-Search, a charming package, visually outstanding, seductively offering Cyberpunks, "Twin Peaks" and 2000AD-esque strip, a combination fashioned in heaven (for me anyway), yet I felt slowly bogged down by cliché after cliché. A blend of cut-ups and quotes which lost my interest. These guys have an awesome history and talent to go with it and this is a superb production and worth the £3.50 just for the quality of layout and style, but I cannot say my excitement level reached its peak. Sorry chaps, guess you've just got me on a bad day, but Vague is more an investment - a future curio - than a bloody good read.

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